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VARIETY

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THE SITUATION.

There has been no material change in the vaudeville situation from one week ago as far as the managers are concerned. The Morris office and the Keith Agency have neither decreased nor increased their bookings.

Plenty of rumors are in circulation, mostly concerning the intention of the artists. One plan fathered by a prominent artist of considerable means was the gathering together of all influential artists in a big stock corporation, with a paid in capital at the start sufficient to ensure confidence in the stability of the company and induce other capital.

The formation to be on business lines for the purpose of sending out road companies to the number of fifteen at least, carrying nine acts and guaranteeing thirty weeks. The plan is regarded as visionary, for under certain conditions that much time could not be secured.

The coming week will undoubtedly decide the attitude of the Sullivan-Considine circuit. It is understood that John J. Ryan, the president of the company owning the cheaper circuits, has declined all overtures made on behalf of the Keith interests on the ground that an affiliation with Keith and the Western Vaudeville Association would not be beneficial. Some of the houses east of Chicago are capable of presenting first-class attractions. It is believed that Ryan favors booking through the William Morris office and entering into active competition.

It depends a great deal upon the final decision of the Sullivan-Considine circuit what the immediate outcome will be. If it concludes to enter the Morris office, available time for all acts will be at hand.

The talk of Keith-Proctor taking over the New York Theatre and the effect upon Hammerstein caused considerable comment. It is hardly to be expected that Hammerstein will be forced by this move into the Keith office for protection that can not be given there. Unless Williams went with him, Hammerstein would be far worse off than at present. The Keith people in possession of the New York will not be in a good position as opposition to Hammerstein unless time is found for large acts after playing that house. One week will not satisfy big salaried acts, and Keith has this problem to solve.

The artists are still perplexed, awaiting an announcement from either side to help toward a determination where most favorable time may be had for next season.

SULLIVAN-CONSIDINE EXECUTIVE BOARD MEETING.

Chicago, June 1.

A meeting or conference is being held here to-day of the executive powers of the Sullivan-Considine and International Theatre circuits.

John J. Ryan, the president of the combined companies, and John W. Considine with William O'Brien are talking matters over.

Another executive board meeting will be held next week in New York City. It is possible that at that time will be decided the future policy as regards bookings.

HUGO MORRIS GOING ABROAD.

On June 9 Hugo Morris, a brother of William Morris, occupying a position of close business relationship to him also in the latter's booking office, will sail for Europe.

J. AUSTIN FYNES WITH KEITH.

The upshot of the recent connection between B. F. Keith, F. F. Proctor and J. Austin Fynes is that Mr. Fynes will go abroad acting as the agent for the new combination.

It will be Mr. Fynes' mission to bring the foreign vaudeville managers together as a component part of the Keith circuit, giving the Keith Booking Agency an international power.

Mr. Fynes has not given out his date for sailing, retaining that as a secret, but it will be shortly, and he will be accompanied by Philip K. Mindil, who has been associated with Mr. Fynes in his many ventures.

Mr. Fynes while abroad may organize the foreign office the Keith people have decided upon maintaining, but he will not assume personal charge of it.

CIRCUS MEN REPORTED DEAD.

Chicago, June 1.

A cablegram received here says that "Tom" Fitzgerald of the Great Circus, Australia, and his manager, Frank Jones, died in Burmah, India, of Bright's disease. Owing to the peculiar wording of the message further word is being awaited before the announced deaths are believed.

Robert Brough, an actor-manager, is also reported to have died at Darling Hurst, New South Wales, after a short illness.

FIELDS SIGNS VICTORIA.

From a wireless message returned to New York by way of Liverpool it became known during the week that Lew Fields has engaged Vesta Victoria for his Herald Square Theatre company for next season.

Mr. Fields and Miss Victoria left New York on the same boat ten days ago and the contract was closed during the voyage over. Miss Victoria will be at liberty to return here around the latter part of October, contracts binding her up to that time. If able to secure a release she may return in time for the season's opening.

NO K. & E. SHUBERT ALLIANCE.

There is no truth in the rumors that there are negotiations under way for a combination between the Klaw & Erlanger syndicate and the Shubert-Belasco-Fiske alliance, according to a theatrical manager in a position to know.

Several attempts have periodically been made to bring the two factions together, but at the present time there is no unusual effort in that direction, according to the same authority.

THE NEW YORK THEATRE.

There is a prevailing impression that the New York Theatre will be added to the Keith list next season as a vaudeville house.

The Keith people some time ago attempted ineffectually to start this rumor on the rounds, believed then to be for the purpose of gaining Hammerstein's Victoria for their own in the matter of booking.

William Hammerstein when asked regarding the possibility said: "It does not concern us at all. Mr. Keith could open a theatre next door to the Victoria and not draw one of our patrons into his house. He can not give the show we do. I doubt if any patron of the Victoria ever saw a Keith bill. If that happened, it was once only."

EASTERN WHEEL LOSES SULLIVAN & KRAUS.

Sullivan & Kraus with three burlesque theatres in New York City, removed those houses (Dewey, Gotham, Circle) from the Eastern to the Western Burlesque Wheel on May 26, leaving their former associates in the Eastern Wheel with no New York City theatre.

Besides the houses mentioned the transaction takes "The Moonlight Maids," a burlesque organization travelling under the name of Dave Kraus as manager.

Whether Sullivan & Kraus have actually joined the Empire Circuit is not known, nor will any one in possession of the facts make a statement to this effect. The information obtainable is that the houses credited to the firm have been leased to the Empire Circuit.

Under an agreement thought to be ironclad, Messrs. Sullivan & Kraus and all members of the Eastern Burlesque Wheel were bound unto each other under a forfeiture clause for non-fulfilment of contract. The damages in this case would amount to about $80,000 if the courts (where the Eastern people will carry the matter in an effort to restrain the Sullivan & Kraus houses from playing the Western Wheel shows) decide that the transfer is valid.

The transfer may have been made by Sullivan & Kraus on the understanding that provided the courts interfered or any action was taken by the Eastern Wheel resulting in their disadvantage the transaction would be void and the former state of affairs prevail.

The leases and title holders for the property and houses of Sullivan & Kraus are in the names of "dummies," and this will present a point for the legal experts to decide, the contract with the Eastern Wheel having having been entered into by Sullivan & Kraus as a firm.

The Eastern Wheel members are not cast down over the loss. A member said this week: "We have all formed now into the Columbia Amusement Company and are not in fear that another member of the Wheel will desert. We shall be guided by legal advice in the fight we intend to make against Sullivan & Kraus. At present we are tied up through having no official information that they have left us. We can only wait until the season opens and present our shows at their houses. We meet next week for our annual route drawing. No New York time will be lost. We shall have three houses to play our shows in as before, if we are unsuccessful in restraining Sullivan & Kraus. It is not advisable at this time to tell which three they will be."

EASTERN WHEEL CLAIMS STAIR.

It is claimed by the Eastern Burlesque Wheel that F. W. Stair, now a member of the Empire Circuit (Western Burlesque Wheel), with a burlesque theatre in Toronto, will be added to the Eastern list shortly.

James Lowrie of the Empire Circuit denies that this will eventuate, stating that it is impossible for some reason which Mr. Lowrie would not state for Stair to leave them. Mr. Lowrie also denied the truth of the report that Drew and Campbell had any intention of leaving the Western Wheel.

"Joe" Pincus is now with Jack Levy.

AN IMPORTANT STEP TOWARD ORGANIZATION.

"The Comedy Club" formed in the past ten days will undoubtedly develop into what will be a most important move toward the thorough organization of the vaudeville artists of America.

As the name implies, the artists belonging to the club will be composed of the comedy acts of vaudeville, and all the standard acts of that description will be invited to join. At the present writing about fifty have been enrolled as members, but until fairly founded the names will not be announced.

Will M. Cressy has been chosen president and the membership list already carries the most prominent comedy acts in vaudeville.

The objects of the club are not aggressive. It has been organized to place the most essential factors in vaudeville in a body where the strength of the organization could be thrown at any future time, either collectively or individually, into a larger body if that should be ultimately formed.

Believing, as the organizers do, that comedy rules vaudeville and that the business could not be successful without it, the club was inaugurated for the purpose of protection to its members.

It will act as an incentive for the various other lines of endeavor in the vaudeville field to organize, enrolling themselves in some organization formed or to be formed for the mutual protection and self-preservation of the vaudeville artists as steadily advocated in Variety.

Mr. Cressy, the president of the society, says regarding it: "I am not to be considered the founder or originator of this society. The Comedy Club is an organization of the comedy players of vaudeville. It is for the benefit and protection of members. For the gaining of an equitable contract between the manager and the artist. Also for a better railroad rate. It is not to be composed of only 'headliners,' but 'comedy acts' solely.

"No 'down with the managers' or 'strikes.' It is strictly a mutual benefit scheme. For our protection and the managers'.

"There are many sides of a social, protective and fraternal nature. Vaudeville to-day is a different proposition from fifteen years ago. The artists are of a different calibre. They are business people now, capable of doing business with business men in a businesslike way. No 'labor union' idea prevails. Any concession that may be won by a strike may be won without one.

"Playing six days in one theatre and then paying carfare and baggage transportation to give a gratuitous performance in another is not right and is going to result in trouble. Cancelling acts on Fridays and Saturdays before the following opening Monday is another wrong to right.

"It can all be remedied in fifteen minutes by proper representatives, without trouble or strike, when a reliable organization is had.

"The Comedy Club is here. It is mighty good and I'm 'for it.'"

WANTS NAT GOODWIN.

A message was received this week from London authorizing a New York agent to secure, if possible, Nat Goodwin for the Lew Fields company.

VARIETY

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SIME J. SILVERMAN,
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VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

A new act is in preparation by Frank Manning and Harry J. Kooper, the German comedians.

James and Sadie Leonard with Richard Anderson will have a new act soon, giving it to vaudeville.

Frank Macnaghton, of the English vaudeville circuit of that name, sailed yesterday for home.

Julie Ring will open on the Keith Circuit on June 11, after having finished playing the Western time.

Mooney and Holbein made an instant success at the Tivoli in Cape Town on their first appearance there lately.

A new Cressy sketch will be produced by William H. Macart on June 18 at Proctor's Twenty-third Street. It is entitled "The Man from Macy's" and is the latest Will M. Cressy, the author, has written.

VARIETY'S LETTER BOX.

¶ VARIETY will establish a "Letter Box" column for the benefit of

All Variety Artists.

¶ Mail may be forwarded in its care at New York or Chicago.

¶ Special attention will be given to the prompt transmission of matter received, and an accurate list printed each week where address can not be immediately located.

The Ellis-Nowlan Trio, without any intimation, failed to appear at Hammerstein's on Manday. The Three Wiltons filled in.

Les Brunins left for home May 31, They will fill time in Paris, returning later. M. S. Bentham is booking their time next season.

London has taken a great liking to Eltinge in his female characters. The English papers just at hand say "he's different."

Nina Collins has been engaged for next season to take the part in "Bankers and Brokers" played the season just past by Rita Redmond.

Two new sketches will be in readiness for Edgar Bixley when he opens at Proctor's on June 18. Both will be shown before leaving New York.

Abe Leavitt, the burlesque manager, and his wife Charlotte, known as Lottie Elliott, have been divorced by the Supreme Court in New York City.

The Majestic Theatre, Erie, Pa., recently purchased by the Sullivan-Considine combination, opens August 15, with James Fenmore Lee as resident manager.

Harry A. Bailey, treasurer of the Colonial Theatre at Lawrence, Mass., was in New York last week. Mr. Bailey came on to complete his plans for next season.

Blood poisoning has annoyed Irving Cooper of the Empire City Quartet since playing at Poli's, Worcester, where he contracted it through contact with a "drop."

H. H. Feiber, the Keith foreign booking agent, will leave for the other side presently. Paul Durand will be in charge of Mr. Feiber's desk at the Keith Booking Agency until he returns.

Through illness, Louise Beaton, late star of "Rachel Goldstein" and wife of Al H. Woods, cancelled the time given for her new acts at Proctor's Newark and Twenty-third Street. She was to have appeared in Newark this week, but will do so later.

The Brooks Brothers dissolved partnership May 28. Sam Brooks will have for a new partner his wife, Rose Jeanette.

A benefit was tendered to Mr. and Mrs. Harry F. Dixie at Wilmington, Del., on Wednesday of this week. Mr. Dixie, who was an artist in his younger days, is now blind, besides being afflicted with locomotor ataxia.

Cressy and Dayne, after closing the season and taking Ryan and Richfield home in the Cressy "machine," will continue the auto trip to their own summer place in New Hampshire, a distance of two hundred miles.

Hope Booth was quite wroth early in the week because the Empire City Quartet was billed above her at Hammerstein's, where both appear this week. Miss Booth remarked that she could not understand it. No one would explain.

The Columbia Theatre in Boston will have as its manager this summer Louis Harris, the manager for "Yankee Doodles." Mr. Harris will take the show out again next season. It is a burlesque combination of T. W. Dinkins.

Two of Proctor's city houses, Fifty-eighth Street and the Fifth Avenue, will close to-morrow. Twenty-third Street and 125th Street will remain open during the summer. The theatres in Newark, Troy and Albany under the management may also keep open house.

Roland West will play Hurtig & Seamon's Harlem music hall with "The Criminal" week of June 4. This is the first week's engagement in the city of the protean offering.

Horace Goldin will sail for Europe at the close of his engagement at Keith's Theatre, Boston, in four weeks. Goldin has two years' booking in the music halls of Europe, which he says he must fill before returning again to the United States.

For the closing week of the Alhambra in Harlem the Fays (John T. and Anna) will be the attraction. June 10 will be the last day of the vaudeville season, the Monday following finding the Aborn Opera Company in "Robin Hood" in possession of the stage.

Joe Welch will not go out in "The Blacksmith" next season. The anvil play was written by Dick Staley, of Staley and Birbeck. Welch will either play vaudeville dates or at Lew Fields' Herald Square Theatre as a member of the Fields company.

"Parson" Davies, the pugilistic promoter and sometime theatrical manager, with headquarters in the West, will appear in a monologue around here if time can be secured. "The Parson" received his ministerial title from a sanctimonious manner of dressing and looks.

No vacation will be taken this summer by Ed M. Markum, the artists' press representative. Mr. Markum says he expects to be busy. It is the first time in four years that work threatened to crowd him so closely during the hot weather that he had to remain in New York to dodge it.

William B. Watson, manager of "The Oriental Burlesquers" and "The Washington Society Girls," is preparing two new shows to be sent over the Empire Circuit next season. He will employ ten comedians and twenty-five girls in each organization, as well as several European novelty acts.

Jeanette Dupre has been signed by T. W. Dinkins to play with his summer stock burlesque at the Columbia Theatre, Boston. Bookings are completed or nearly so for Mr. Dinkins' other summer stock organizations at the Lafayette, Buffalo; the Bijou, Philadelphia, and the Lyceum, Washington.

Collins and Brown closed after thirty-nine weeks with the "High Rollers" burlesque company at the Gaiety, Brooklyn, Sunday. The pair will go into vaudeville, appearing August 13 at the Lancaster Roof Garden. The vaudeville offering will be a German comedy sketch called "An Affair of Honor."

The statement was made in the Keith Booking Agency's offices during the week that it takes three hours at the present time to lay out a route, and that there were 4,000 vaudeville acts waiting to be booked. The first part is believable, but the number of acts have probably been counted with a magnifying glass.

The Chadwick Trio left this week on a seven week tour of the Jake Wells Southern park circuit. After filling that time they will go for six weeks on the J. K. Burk circuit in Ohio. On September 3 they will be seen in a new sketch to succeed "Hank Hoover's Holiday." The new offering is by Charles Horwitz.

Melville Stoltz, the amusement promoter, is being "gunned" for by a downtown broker named Louis Schwartz. Mr. Stoltz induced Mr. Schwartz to invest in what was going to be an amusement device called "Shoot the chicken and get the egg." The broker refuses to see the joke, it having cost him about $450 and he wants it back.

Holcomb, Curtis and company is the way the company playing "A Winter Session" is being billed now. It was Holcomb, Curtis and Webb, but Margaret Webb is no longer with the Holcomb outfit. She will play park dates for the present in a single turn. Mr. Holcomb will have a new sketch next season.

Why the Vaudeville Artists of America Should Organize

BY SIME.

The predominant fear with B. F. Keith at the present moment is the thorough organization of the vaudeville artists.

While Keith and his associates are concerned regarding absolute control, they are worried lest the artists should not stand divided until that happens.

The actions and movements of the White Rats are being followed closely. If a possible bar in any way, underhanded or otherwise, may be found to frustrate the contemplated taking in of all reputable artists by that society, Keith will use it.

The managers connected with the Western Vaudeville Association are in the same state of mind. They realize the danger to their sway through the artists being leagued together in a representative body.

Keith, particularly through E. F. Albee, is scheming and figuring out plans to soothe the artists until organization will be practically rendered useless through delay. The Keith office is causing reports to be spread that no salaries will be cut; that only "gold bricks" will be affected by the consolidation, but an admission is made that there are any number of acts receiving from $150 to $200 weekly that should have the salary reduced to the price received before legitimate competition raised it.

Another device by Keith to allay alarm is to book an act at the present time for the price demanded, thereby having the artist receiving the contract act as an advertisement for the Keith office by reporting the engagement.

The Keith Booking Agency is admittedly not managed by fools. Neither would any one interested in that office attempt any radical measures at this time. It would be foolhardy just now for the Keith Agency to take a step causing the artists uneasiness. With Keith the master, however, it need not necessarily be next season when the artist will be made to feel his power; the season following would be ample time.

To forestall any drastic action at any date by any manager, the artists must prepare themselves. That may only be done by getting together.

Organization at the present does not mean "strike." There is now nothing of sufficient seriousness to "strike" for.

Whether Keith secures positive control, or whether a vaudeville "war" goes on, organization is required. The remedy for the artists in any event lies with themselves. They as a body become the keynote to a situation of any complexion.

The Keith principles have been too well exploited in the past to be contradicted now. It has been the steady cry of the Keith employees that artists were overpaid. What they said was the reflection of the views of B. F. Keith and E. F. Albee.

There is enough justification for immediate organization in the booking system now in vogue at the Keith office.

Disclaiming the appellation of "agent," Keith calmly charges artists booking through his office for his own circuit five per cent on all contracts, and the managers a certain amount weekly for supplying bills, receiving a commission from both ends.

The theatres are built and have a stated capacity. No more money can be made from the "front" of the house, unless the prices of admission are raised. More profit must come from the "back," and the artists must pay it, according to Keith.

The Keith Booking Agency advertises thirty-seven actual vaudeville theatres as booked by it. Accepting that as a basis the Keith office is in receipt of an income of from between $175,000 and $200,000 yearly, contributed solely by artists playing in what are known as "Keith houses."

Not alone does it resolve itself into the artists working for less than the contract price for Keith, but this money goes toward the running expenses of the theatres. The cost of operating the Keith office may be $60,000 per annum. The balance is the Keith profit. Keith has never reduced the rate of commission to an amount required simply to pay office expenses. It is even a Keith regret that there must be a "split" with some agents.

Were it possible for Keith to have the vaudeville dictation, and cut the salaries of artists, it would mean a saving to the managers of $1,000,000 every full season.

The artist will pay it all if caught unawares. Organization can prevent it, for that if properly done will present a solid wall against which no manager will care to run.

The summer time is a good season for this. When accomplished an international alliance may be formed with the foreign artists' societies and the managers can then fume, fret and worry over themselves, each other or their possessions, but the artists will rest in peace, knowing their interests can not be greatly affected through the union from whence will come the strength that will compel the respectful attitude of the magnate.

New York, May 28.

Editor Variety:

Sir—There have been so many changes in the situation during the past ten days that from a managerial standpoint the condition is getting to be one of solidity.

The combined organization of the various managers is the best answer to the inquiry, "Why should artists organize?"

The "White Rats of America" is good as far as it goes. Four years ago they had a powerful association, and would have gained every contested point, but lacked the strong protecting power of affiliation with the other professions employed in the theatres, with the musicians, stage hands, electricians, calcium light operators. The combination of these forces would command the respect they would be entitled to. Let the "White Rats of America" organize; let the "Actors' Society of America" organize, and if they will use judgment, putting false pride to one side, they will be masters of the situation. It is about time that artists combined business instinct with desire for artistic success.

Harry De Veaux,
National President, Actors' National Protective Union of America.

LUESCHER LEAVES SUNDAY.

As reported in Variety last week, Mark Luescher has resigned his position on the staff of F. F. Proctor and will leave tomorrow (Sunday) night.

Mr. Luescher says he will take a rest for awhile, leaving for Europe about July 1. His trip abroad if made may carry with it some undisclosed important mission bearing on vaudeville.

Mr. Luescher resigned of his own volition. Mr. Proctor was opposed to his decision to leave, but had no alternative.

The Proctor business grew wonderfully under the Luescher direction. The Twenty-third Street house was badly run down when Luescher took charge, after bolstering up the stock companies. His policy was feature acts, and following that up the vaudeville theatres on the Proctor circuit were given a new lease of life. The bills given equalled the best, Mr. Luescher introduced many big acts for the first time in the Proctor houses. Many of those he succeeded in bringing into vaudeville are now on the Keith circuit.

KELLER WILL SUCCEED LUESCHER.

Following the resignation of Mark Luescher from the Proctor staff the report again crops up that E. S. Keller, of Myers & Keller, will become the Proctor representative in the Keith Booking Agency.

WILLIAMS WANTED TO KNOW.

A meeting of managers, among whom Percy G. Williams was the only one not in the Keith combine, informally held the past week had its conversation brought to the point where Williams was asked if he would come into the Keith Agency.

Mr. Williams asked what benefit he would derive from such an association. The advantageous features as they appear to a Keith mind were carefully gone into and elaborated upon in detail until Mr. Williams asked about his share of commissions.

He was at once informed that there would be no such item as "his share" and after sharply remarking that he could not "see" Keith under those circumstances, Williams abruptly left the gathering.

STEINER GOING AWAY.

If the proposed arrangements between Al Sutherland and Alex. Steiner, the vaudeville agents, go through, Mr. Steiner will spend about six months each year at the Wintergarten, Berlin, of which his brother is manager.

The two agents will work in harmony, recommending acts for home and foreign use.

MAY RESTRAIN "HOPPY."

Dallas Welford, the "Mr. Hopkinson" of the comedy by that title, may not play the single week in vaudeville he has been engaged for at Proctor's Twenty-third Street commencing June 11.

Al Sutherland, the agent, says that Mr. Welford will, but James K. Hackett, to whom the English comedian is under contract, is of the opinion that his prior contract will have first say, and he will not allow the Proctor date to be kept.

Mr. Hackett declares that Welford accepted the vaudeville time without consultation with him, and that he will positively take steps to prevent the Englishman's appearance under any management over here excepting his own during the term of the Hackett-Welford agreement.

GOLDEN DECLINES NOMINATION.

At the White Rats' meeting held last Sunday George Fuller Golden declined the nomination tendered him for the presidency of the society. Mr. Golden said that, owing to the present condition of his health, he did not feel that he cared to assume the duties of the office, retiring in favor of R. C. Mudge, one of the nominees and the only one who has accepted. The other candidate to be balloted for, Fred Niblo, is in Europe and has not been heard from.

The election of officers will occur on Sunday, June 17. On the following Thursday, June 21, will occur the first regular Thursday night meeting, the White Rats having voted to hold meetings on that evening on and after that date.

THE NEW KEITH SYSTEM.

The meeting of the managers booking through the Keith Agency this week will probably result in a system being adopted by the Keith Booking Agency in order that the acts for houses may be placed by one person continuously.

The houses will be arranged in three or more classes, indentified by letters. Each will denote the maximum amount allowed for a bill, such as "A" may mean $2,500.

All houses coming under one heading will thereafter come under one man's direction.

NEW FIRM BEGINS JUNE 4.

On Monday next the new firm or corporation of Keith-Proctor goes into effect.

On that day the Keith and Proctor houses which were pooled will come under the joint management.

Several changes are expected to follow in the Proctor houses. The theatres in the deal are Proctor's Newark, Twenty-third and Fifty-eighth Streets, Keith's Union Square and Bijou (Jersey City).

REIS QUITS VAUDEVILE.

Vaudeville is an illusion for a legitimate manager according to M. Reis, who has had a season or two of the brand in his circuit of playhouses throughout New York, Pennsylvania and Ohio.

Following out his belief, Mr. Reis will discontinue his theatres at Erie, Carbondale and Pottsville, Pa., for vaudeville, leaving the town open to the cheaper vaudeville circuits.

In Elmira, N. Y., however, there will be a Reis vaudeville house, he having acquired the Auditorium Theatre. There is nothing else that may be done with it.

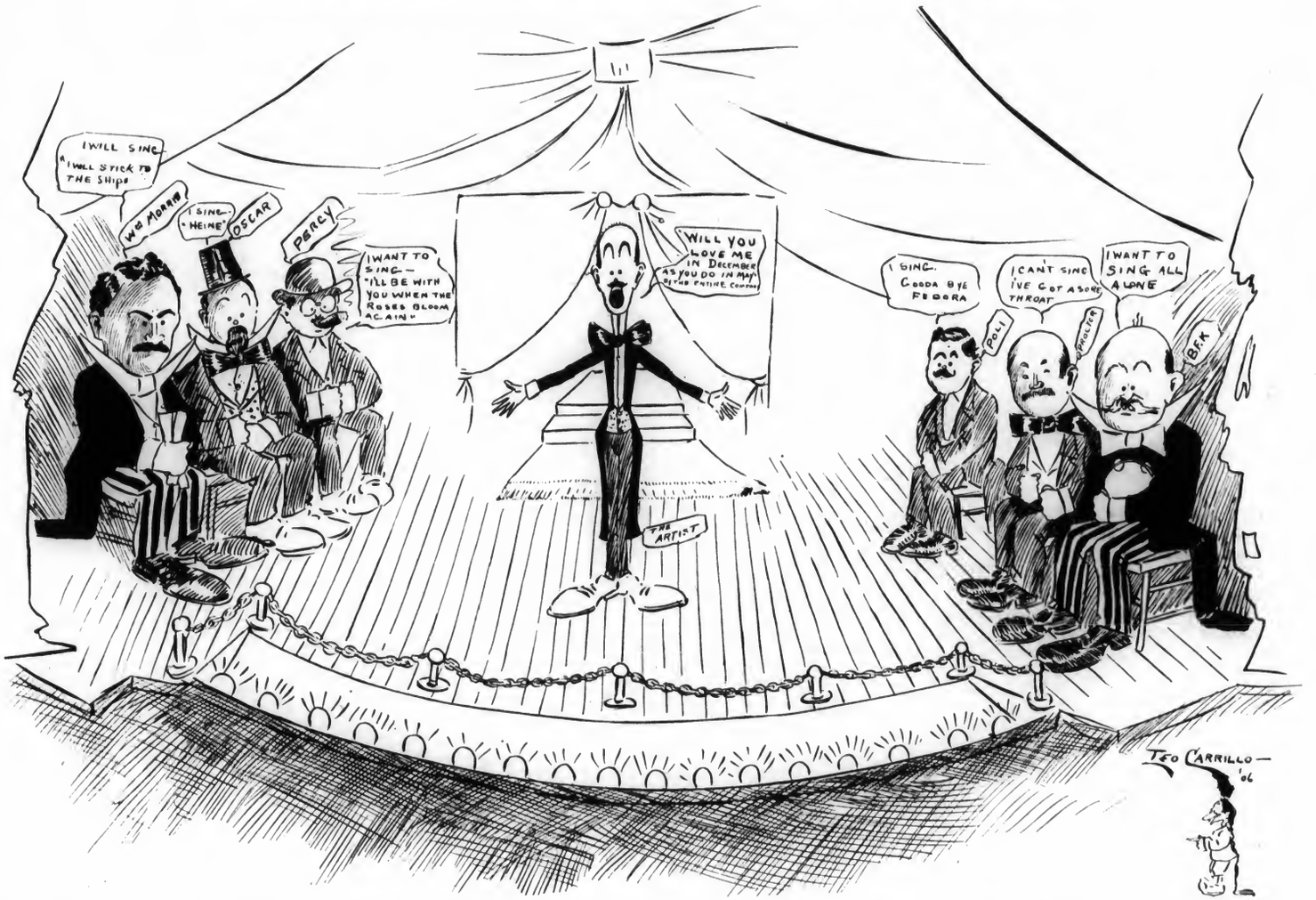
TILLEY BREAKS ALHAMBRA'S RECORD.

At the Alhambra Theatre in Harlem this week will be the record one in receipts for the house since its opening.

Vesta Tilley is the attraction.

It had been practically understood by those curious to know that the Alhambra Theatre should be the test of the respective drawing powers of Miss Tilley and Vesta Victoria who played the house twice earlier in the season.

LEO CARRILLO'S CARTOON OF THE WEEK.



WOULDN'T ACCEPT ALBEE'S TERMS.

Following the conference of a week ago of the remaining managers booking through Morris' office, other than Williams and Hammerstein, meetings have been had during the week between Weber & Rush and Wilmer & Vincent, representing those managers who control fifteen houses, and E. F. Albee, general manager for B. F. Keith.

It was found that there was a decided difference of opinion. Mr. Albee took the position that they should be pleased to be taken in the Keith office upon any terms, not neglecting to mention the possibility of "opposition," and citing the options held or which might be obtained in towns where the outside managers' theatres were located. He demanded $25 weekly from each.

The representatives of the managers retorted that "opposition" to them was meaningless, as their cities did not admit of that through size, and if they were to go into the Keith office it would be with the agreement that they were to participate in the profits accruing from the commission charged on bookings for their bills, amounting, it was estimated, to about $45,000 gross yearly.

Neither side is willing to concede a point, Albee having been temporarily stunned by what he considered the audacity of the proposition.

HAS WILLIAMS SET A PRICE?

It has been rumored during the week that Percy G. Williams was asked for a figure necessary to secure the control of the capital stock of the Orpheum Theatre Company, which he represents in the capacity of president, and owning the circuit known as the "Williams houses."

The same rumor says that Mr. Williams set a figure, now under consideration by the other side. In other quarters it is said that the profits of the Williams houses have been of such magnitude that his price made would be prohibitive.

AGENTS WORRIED.

Several vaudeville agents are becoming anxious over the outlook for their future prosperity in that capacity. In one or two instances plans are being formed for other connections, the general opinion among those so pessimistically inclined being that there is no longer a future for the vaudeville agent, excepting those favored.

KEITH PROSPECTING.

Easton, Pa., June 1.

B. F. Keith has been in town looking over the ground. The Lyric Theatre, now closed, was discussed as a likely proposition. If the owner of the building will make the desired alterations it is likely that another Keith vaudeville house will be added to the circuit.

NEW PARK FOR ATLANTA.

Atlanta, Ga., June 1.

Ponce de Leon, the Atlanta amusement resort, will have a rival next summer if the plans of James L. Glass mature. Mr. Glass arrived here this week from Memphis, Tenn., where he has just completed Fairyland Park. The promoter of the new park has secured for a term of years a plot of eighteen acres. Work will be commenced within thirty days, said Mr. Glass, and the resort will be completed, even to a summer theatre with seating capacity for 1,600, in time to open early next season. The theatre will be devoted to vaudeville. Associated with Mr. Glass will be Thomas A. Taylor and the National Amusement Company, of Toledo, Ohio.

PAPERS SIGNED.

It was confidently stated yesterday (Friday) that the papers bringing the Keith-Proctor-Western Vaudeville Association in one joint partnership had been signed.

TENT VAUDEVILLE IN BRONX.

G. F. Dunbar will give vaudeville under canvas in the Bronx commencing July 9. A tent will be erected with a seating capacity of 1,500. Eschert & Sutherland will book for the "summer snap."

TIVOLI CHANGES MANAGERS.

There has been a change of management at the Tivoli in Cape Town, South Africa.

Ed Pickering is again in charge after an absence of eighteen months.

Herbert Hyman, son of the proprietor, Edgar Hyman, was placed in the executive position when Mr. Pickering received his first moving orders, but the change proved so unsatisfactory that the former condition of affairs was resumed.

It is said here that the many adverse reports coming from the South African halls were brought about through the son's conduct of the place.

KEITH MAY GET EMPIRE CIRCUIT.

The Empire Circuit (Western Burlesque Wheel) may place its bookings with the Keith Booking Agency. There is no authenticated foundation for the statement, but it has been repeated with much positiveness since the Empire's acquisition of of Sullivan & Kraus.

The connection is figured through the political friendship of A. L. Erlanger, of Klaw & Erlanger, now very much interested in the Keith office, and "Big Tim" Sullivan, the local politician and a member of the Sullivan & Kraus firm.

The vaudeville season at Electric Park, Albany, N. Y., commences June 11.

NEW ACTS OF THE WEEK

Ned Wayburn's Attractions.
"Daisy-land."
Twenty-third Street.

As the second of the Wayburn attractions "Daisy-land" makes its metropolitan debut this week at the Twenty-third Street Theatre. Termed a "fairy symphonette," it is a spectacular "girl act," led by Dorothy Jardon, who has eight young women for assistants. There are three scenes and four songs. As an introductory to each musical number Miss Jardon gives a humorous recitation. The scenes are laid respectively in Mexico, Japan and "Daisy-land." Special settings are carried for each, and the landscape from Mexico to Japan is transformed by the raising of a drop. The dependence is the finale "Daisy-land," which, when revealed, displays a daisy field bordering upon a small sheet of water, with a woodland in the distance. It is pretty, made more so by the harmonized costumes. Lights heighten the effect and there are other devices drawing the applause. Little dancing is indulged in. A short step is given for the exit of the last scene, and in this Miss Jardon is graceful, apparently gliding off the stage. She is the only possessor of a voice also. The chorus vocally is weak, woefully so. Two formations are shown, new in design, one in the Japanese scene and another in "Daisy-land." The music throughout is catchy and a number of encores were received. It is a pleasing act. *Sime.*

Charles Leonard Fletcher.
"A Breeze From the West."
Fifty-eighth Street.

In his new comedy playlet Mr. Fletcher gets far away from his character change act. The plot of "A Breeze from the West" may be summarized something like this: Colonel Breeze, a Western gambler, takes passage on the steamship Mystic in pursuit of a widow, Mrs. Redway (May Purcell). Recovering from a siege of seasickness as a nor'easter is brewing, he discloses himself to the object of his affection. The storm breaks, the ship sinks and the gambler saves the widow's life, the inference being that he wins her hand in the process. The unfolding of this story involves a quantity of mechanical apparatus for a dark change. The change from shipboard to a rescue scene in the open sea was badly worked by the stage crew on Monday night. Properly done, the idea would work out as a splendid finish, but the wretched handling of the lights Monday evening left the stage in semi-darkness and Mr. Fletcher, plainly visible in his white shirt against the dark background, could be seen taking his position in the "raging waters." The early dialogue has many bright points and caught a good average of laughs, but will stand pruning. When experience has taught the proper handling of the heavy setting of the act it should go well. Mr. Fletcher was supported by Ray Purcell, Joseph Merrick, William Stafford, Albert Linde and Lewis Sargent. *Rush.*

Trixie Friganza.
Songs and Imitations.
Hammerstein's.

For the first time anywhere Trixie Friganza appears in vaudeville at Hammerstein's this week. Miss Friganza comes under the heading of "name" acts, having played with the Joe Weber stock company at the Broadway music hall and built upon her local reputation thereby. In the imitations Miss Friganza did, the most pronounced and important of which was that of Marie Dressler, there is nothing discernible showing a studied effort in preparation. She has two numbers, the first being a song, with variations, and the other the Dressler impersonation. This is so well done, Miss Friganza having had the advantage of close and continued observation of the original, that it received several encores on Wednesday night, a short recitation being thrown at the audience as a solace for their applause. There is no reason why Miss Friganza, with a well laid out offering, should not become a valuable attraction in vaudeville. She has the requisites otherwise. With her present material it will be a gamble. *Sime.*

Claude Gillingwater.
"A Strenuous Proposal."
Keith's.

Almost direct from the legitimate, Claude Gillingwater is appearing at Keith's this week with "A Strenuous Proposal," written by himself. The sketch has been built for comedy purposes only, with a dash of sentiment thrown in. The plot is novel-born, involving some love and an immense amount of money, bringing into the action a rough Western character. Plenty of slang is added, the favored expression being "mut," and it sounds as badly on the stage as it reads. There are six persons listed in the cast, Mr. Gillingwater standing out clear and distinct. With a well-modulated and resonant voice he attracts the audience to him, holding it in all situations. Plenty of forced laughter is secured. No natural humor either in the dialogue or the action makes itself evident, an impersonation of a drunken man terrifying a woman supplying what fun there is. Carlyn Strelitz as a brother idolater is poorly cast, but on Tuesday night was fortunate in having numerous friends present. Edith Hinkie gave an excellent version of a woman swayed by conflicting emotions, sentimental and mercenary, but lacked conviction in looks. Richard Clarke as the butler played quietly to good effect, while the others were merely figures. Mr. Gillingwater remains the star on the billing and in the act, his training in the legitimate standing him in good stead in a playlet of this nature. The finale is theatrical, but three curtain calls were given and it is a fairly successful comedy offering. *Sime.*

Hayes and Johnson.
"A Dream of Baby Days."
Hurtig & Seamon's.

Catherine Hayes and Sabel Johnson selected Hurtig & Seamon's for the occasion of their New York showing of the new sketch "A Dream of Baby Days," in which they are appearing together for the first time in vaudeville. Miss Johnson has been a single entertainer before this, while Miss Hayes, her sister, came over from the legitimate. The novelty of the offering, a biographical "chasing" picture, with the sisters dressed as children in it, does not arrive until well toward the finish. The Misses Hayes and Johnson follow the pictures on the stage in similar costumes, Miss Johnson as a boy and Miss Hayes as a girl. Prior to this there is some talk and songs, including an imitation of Stella Mayhew. The humor of the act lies in the size and weight of the principals. They slightly refer to their builds during the piece, but not enough. There is a chance for lots of laughs if they are not sensitive in this regard. The children's costumes should be donned earlier, bringing the act to the laughing point at the quickest moment, and the comedy in talk, actions and songs to follow. Although unusually large for stage people, both women dress well, and are extremely good-looking, with much personality. A big comedy act may be built up from this. It closely approaches one as it is. *Sime.*

Willie Weston.
Impersonator.
Fifty-eighth Street.

Willie Weston appears to be still in the early twenties, but there is no indication of youthfulness in his performance. Weston has the gift of "holding the mirror." His impersonations are clean cut and convincing in all the particulars of singing and talking voice, gestures and carriage. He does three imitations, those of George M. Cohan, Bert Williams and Cliff Gordon. The Cohan impersonation has been done to death, and Weston's is not the best that has been seen. His other two, particularly that of Williams, are much better With such conspicuous ability in mimicry, Weston should get to his impersonations sooner. He could do this by leaving out one of the two songs which he sings in his own proper person. The Monday night audience demanded another impersonation, but passed the songs up with only casual applause. *Rush.*

Sharp Brothers.
Songs and Dances.
Twenty-third Street.

Since leaving Eddie Leonard, with whom they appeared for some time in vaudeville, the Sharp brothers now constitute an act alone. The boys sing two songs, dancing in hard and soft shoes. Several new steps are shown, and for a finish a protracted dance is given by both without the assistance of the orchestra. The rythm is perfectly kept. It is an effective finale. The audience liked the brothers exceedingly well. *Sime.*

William F. Hawtrey and Company.
"The Handsome Cabman."
Hurtig & Seamon's.

William F. Hawtrey is assisted by May Tally (or Tully) and John S. Robertson in "A Handsome Cabman," produced for the first time this week at Hurtig & Seamon's. The playlet is by Brandon Hurst, and there is an air of almost greatness about the cast, Mr. Hawtrey being the brother of Charles Hawtrey, the English comedian, while Mr. Robertson is believed to bear the same relationship to Forbes Robertson. Miss Tally was the support of James J. Corbett until recently. The greatness ends there, however. The sketch does the execution. It is talky, draggy, with little or no action and none of that of a humorous brand. The story is farcical, but poorly put together. All the comedy is under a dress frame, where the husband hides to spy upon his wife. No one player gave a creditable performance. Miss Tally had opportunity for her voice, an unusually fine one, while Mr. Hawtrey gave a heaviness to the comedy passages that removed them from that distinction. Mr. Robertson was quite impossible. The sketch will never do. *Sime.*

Harry Evans.
Songs.
Keith's.

Having acquired some fame as the protege of John D. Rockefeller, Harry Evans is now in vaudeville, having lost his Standard Oil job. He appears to be a young boy. His voice, billed as a "phenomenal soprano," is about the same as the ordinary choir singer of that age and sex. The only matter of comment is his rather wide range. Three songs were sung, but young Mr. Evans suffered the disadvantage of having the piano alone for accompanist. He is dressed neatly and seems at ease, although his hands are a trouble to him. He was applauded liberally. *Sime.*

OUT OF TOWN

Ritter and Foster.
Trocadero.
Philadelphia.

Max Ritter, familiar as a singer of "coon" songs, and Grace Foster, who played with the "Casino Girls" during the past season, tried out their singing and dancing turn this week for the first time and, while crude in detail, the pair proved the mainstay of the bill. The weak spot was the opening number. This introduction is unfitted and the act could be strengthened considerably by opening with some lively number. Both had good songs to follow and sang well. They did as well as could be expected for the first trial, and promise to improve when they wear off the rough edges. *Kinks.*

RIGO ON THE BOWERY.

The Atlantic Gardens on the Bowery may have Rigo, the Hungarian violinist, and his orchestra, if Charles Eschert's faith in the proposition does not fade. Mr. Eschert books for the Bowery resort and has made Rigo an offer.

The foreign population in that neighborhood would like to hear the gypsy leader, Mr. Eschert thinks.

LASKY & ROLFE'S NOVELTY.

An enlarged phonograph called "The Immensephone" is now in course of construction by Lasky & Rolfe for vaudeville production. It will have a volume of sound furnished by eight men, but through the megaphone shape in construction will equal the power of forty pairs of lungs on an ordinary instrument.

IRENE BENTLEY PLAYING PARKS.

On June 11 at Electric Park, Baltimore, Irene Bentley will reappear preliminary to a tour of all vaudeville circuits if time is secured.

POSSIBLE HOUSES FOR EASTERN WHEEL.

In the event that the Eastern Burlesque Wheel is obliged to seek New York houses to present its shows in next season, owing to the loss of the Dewey, Circle and Gotham theatres, taken out of its circuit by Sullivan & Kraus' jump into the Western Wheel, it is thought that Hurtig & Seamon, members of the Columbia Amusement Company, an integral part of the Eastern, will turn their music hall on 125th street and Yorkville theatre on the East Side over for the purposes of their associates.

Hurtig & Seamon also have the Metropolis Theatre in the Bronx under lease, but that house has not been figured upon as a possible "Eastern" burlesque adjunct.

The Grand street theatre, now giving vaudeville, may be secured, as the location near the Bowery and the proximity to the Western Wheel houses in that neighborhood might render it desirable.

BIG TESTIMONIAL FOR GOLDEN.

On June 17 a huge testimonial for George Fuller Golden will be tendered the first "Big Chief" of the White Rats, probably at the New York Theatre. The Casino Theatre was applied for. The Shuberts demanded $350 for the night. The New York may be donated by Klaw & Erlanger.

Mr. Golden was in the city during the week, leaving Wednesday for Saranac Lake, N. Y., where he has been resting for some time past. He will return for the event, which has been arranged against his wishes.

The following have volunteered their services for the evening: Lillian Russell, Dave Warfield, George M. Cohan, Blanche Ring, Empire City Quartet, Eddie Foy, James J. Corbett, Fay Templeton, Ross and Fenton, Adele Ritchie, Cliffe Berzac, Tom Nawn, Andrew Mack and Grapewin and Chance. William Morris will be the stage manager. Other volunteers are being added daily.

A SOLUTION PERHAPS.

What is at present an enigma to the vaudeville producer may be solved through Lasky, Rolfe & Co.

The present conditions are so unfavorable in immediate results that Jesse Lasky of the firm has decided to take their latest act, "The Black Hussars," over to the other side, time having been guaranteed him to the extent of thirty weeks at a profitable figure.

While over there Mr. Lasky will cast around and decide whether it will be an object to launch new acts in Europe first. The price of labor abroad, much lower than here, is another advantage, and a successful act bearing the foreign hall mark of success will have a better chance of an American hearing than a home production, if no change in the present situation arrives.

The course of Lasky, Rolfe & Co. will be closely watched by other producers.

GOOD GIRLS.

The Ford sisters of the Four Fords have purchased a home at Bensonhurst for their mother. She travels with the dancing combination. All four are brothers and sisters in reality. The family is a dancing one. John Ford is another brother.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York, May 31.

Editor Variety:

Sir—In last week's review of Hammerstein's bill, commenting upon Byron and Langdon, you suggested that a couple of lines could be eliminated by me. Owing to the peculiar nature of the character I assume, "The Dude Detective," the impression may obtain from that notice that the lines referred to might have been of a suggestive nature. Having always exercised diligence in this regard, and knowing you did not mean anything of the kind, will you kindly state so in your next issue in order that no wrong opinion may be had.

I am quite sure the lines you thought could be dispensed with were about insects. Am I not right?

Frank Byron,
Of Byron and Langdon.

[Mr. Byron is perfectly correct in his presumption that the article had no reference to anything suggestive in his sketch. Nothing of the kind exists whatsoever in any manner, either in the action or the dialogue. He is also right in judging that the remarks about elimination were intended to apply to the mention of certain small insects usually found where there is an untidy housewife.—ED.]

St. Joseph, Mo., May 24.

Editor Variety:

Sir—In the current number of Variety Bert Howard takes occasion to inform a Mr. McDonald as to who was the originator of comedy piano playing, and later he says that many have purloined his "originations in travesty piano playing."

Will Mr. Howard kindly let us know what he means by "travesty piano playing"? *John H. W. Byrne.*

San Francisco, May 25.

Editor Variety:

Sir—Enclosed find programme of the opening of the Orpheum. We are the only act that was here at the old Orpheum during the terrible calamity. The present Orpheum is the old Chutes and the business is very good up to the present. There are still about twenty thousand people living in tents in Golden Gate Park and the public squares. We are almost camping out. As it is, one must cook in the street. We have no light or water; have a candle light at night in our room, but expect water and gas this week. Plenty of both are at the theatre, thank Heavens! I went down to look over the ruins of the old Orpheum to see if I could see any part of property of "Motoring," Charlie Sweet, Artie Hall, Augoust Family, Jimmy Wall or Willy Dotty, and the only thing I could find was an agate plate such as the Augoust family use in their juggling act. You can imagine what chance there is of finding anything when you find melted glass bottles. Mrs. Armstrong saved an orange stick from Frisco. I saved a nail file.

Will H. Armstrong.

Omaha, Neb., May 28.

Editor Variety:

Sir—As one of the refugees of the San Francisco disaster I wish through Variety to thank all managers and artists for their kindness and assistance in the hour of need; also Archie Levy, the Pacific coast agent, and Gus Temps, the theatrical baggage man of San Francisco. I received from the Theatrical Relief Fund transportation with sleeper to Omaha and from George Osborn five dollars for expenses from the Weber and Fields and the Fay Templeton Fund. In my presence Gus Temps, baggage man, was offered $15 to move a trunk. He refused, saying that he had to look out for the artists first, and he saved all of their baggage that he had or could get by making relays and keeping ahead of the fire.

We will be right side up with care soon.

James O'Neill,
Of Russell, O'Neill and Russell.

New York, May 29.

Editor Variety:

Dear Sir—After working with Ed Palfrey and comprising the team of Palfrey and Barton for two years, we succeeded in booking fourteen weeks over the Keith and Hopkins Circuit. It seems that this prosperity was too much for Mr. Palfrey, as he "jumped" away from me without giving me notice. He will endeavor to fill this time with some other person. Not expecting such treatment I had made no other arrangements for the coming season. I immediately framed up a new act and Tom Miner made me an offer that was very satisfactory. I have placed myself under Mr. Miner's management and will next season play with one of the Miner shows. *Joe Barton.*

New York, May 30.

Editor Variety:

Sir—Through your valuable "Artists' Forum" I would like to warn managers and agents against a newcomer who claims in his printing to be the winner of the Madison Square Garden Physical Culture Contest. This man was not the winner, but was second in that contest. I was the winner of first prize in that event, which was known as the $1,000 prize contest to select the most perfectly developed man in the world. I can prove all about the contest by any number of magazine and newspaper articles. *Treloar.*

New York, May 29.

Editor Variety:

Sir—Some time ago I advertised an act by Edward McWade. An announcement was made in your paper that I would continue playing "A Timely Awakening," as my new act was not satisfactory. In justice to Mr. McWade I would like to state that it was not Mr. McWade's act I tried out. If you will kindly give this space I would be obliged, as I would not like to hurt Mr. McWade in any way.

Carleton Macy.

New York, May 28.

Editor Variety:

Sir—In your issue of May 26 there appears a letter from Hayman and Franklin terming Miss Mae Ellwood and myself "pirates who sneak into vaudeville" with what they term "their brains" and act "A Matrimonial Agency."

As far as we are concerned, we never heard of them nor did we ever see the act they refer to. An agent told me that they did have an act called "A Matrimonial Agency" in which one impersonates a Hebrew.

I am more than sorry that these folks are not here instead of in England. We could then satisfy their minds as to whether we are "pirates." We have been doing this act for fourteen weeks. I can show programs to prove this. Hayman and Franklin stated that we waited until they left the country, April 23. I am also willing to prove that they are again wrong.

Regarding "their brains," I'll wager $500, and put the money up with Variety, that we have a different act from theirs in every way.

Anyone connected with William Morris, B. F. Keith or Myers & Keller can bear out this statement. Surely it would not be to our advantage to take other people's property and ask agents (whom I have known for fifteen years) to book the same.

I want Hayman and Franklin to rest assured that I never named the act "A Matrimonial Agency" knowing they had one with a similar title. I asked a number of artists before naming my act if they had ever heard of one with that title, and each said "No."

Kindly grant me space for this explanation in your next issue, and oblige

James S. Devlin,
Of Devlin, Ellwood and Company.

Everett, Wash., May 23.

Editor Variety:

Sir—Harry Clark, manager of the Central Theatre, Everett, Wash., "jumped" Sunday night without paying salaries. Those who lost their entire week's salary were Hays and Winchell, Dayton Sisters, Preciado, Cecil Hobson, Louise Lester and myself. We have taken the house this week; doing very nicely.

Phil La Toska.

Cincinnati, May 23.

Editor Variety:

Sir—Kindly mention that, although I lost everything in the Frisco disaster, am still very much alive and was married April 30 to Marc Morrison, of the Folly Theatre, Chicago.

If not amiss, may I compliment you on your paper. *Alice Porter.*

SPAETH EXTRADITION CASE UP.

Columbus, O., June 1.

The papers in the case of W. T. Spaeth, who is accused of embezzling $30,000 from the Forepaugh & Sells Shows, for which he was formerly treasurer and ticket seller, are being considered by Governor Pattison of Ohio. The alleged offense, it is charged, was committed in North Carolina. Spaeth was arrested in Cleveland and has been fighting extradition. Some of the best lawyers in the State have been retained to represent the State and Spaeth in the extradition contest.

"MY WIFE WON'T LET ME."

Following up the publicity given to the catch line in Vesta Victoria's song hit, "Waiting at the Church," Max Brooks has secured Sadie Vedder as a partner and will appear in a vaudeville sketch to be named "My Wife Won't Let Me."

Shows of the Week - - - By Sime

HAMMERSTEIN'S.

Neither the space nor the position occupied on the program denoted the headliner this week in a bill carrying a number of well-known vaudeville names among those not so tried, and Trixie Friganza, under New Acts.

Hope Booth and company in "The Little Blonde Lady" were given the most type on the bill to describe all there is to the sketch. There are some laughs in the intended farce, contributed entirely by Miss Booth's support, excepting the laughter caused by her efforts at acting. No attempt has been made to correct the minor defects of the initial show. The office boy still calls his superior "Hammer" without prefixing the customary title, and the superior himself, although playing an impossible dramatic critic, continues to remark "I done" where "did" instead would not cause curiosity as to the original manuscript of the piece.

Horace Goldin with his illusions is working rapidly this week, although handicapped to some extent through the situation of the stage, and Mr. and Mrs. Jimmy Barry suffer from early placement, appearing after the opening act. The house does not seem to grasp all the satire of the Barry sketch, although that it is capable of doing so is proven by the reception given Ryan and Richfield much further down on the bill in "Mag Haggerty's Reception." All the points are laughed at, and Ryan's scenes with the blackboard and butler were greeted with screams. Miss Richfield is erring in continuing to wear the green gown. It is a color decidedly to be avoided by her in costumes.

The singing and dancing of Eddie Leonard, supported by McGloin and Smith, "got to" the house immediately upon the opening, an effective scene with a special drop, one of two such used. Mr. Leonard has two good songs, his dancing has never been questioned, and the boys are satisfactory in that respect also, but could be improved in looks by different dressing. It might be advisable to try them out in natural garb.

For the fifth time this season the Empire City Quartet are making an appearance at this house. Some new comedy has been inserted for this occasion by Harry Cooper, he burlesquing almost every act in the show and giving a travesty on two of Golden's tricks. Two new parodies are sung, both good.

The Wilton Brothers on the horizontal bars over a bounding net are doing the same tricks, and the Mitchells, colored singers and dancers, made quite a hit for an opening act. The little girl has been put back in, and the boy does well with his dancing. Some one ought to realize that his face is badly made up.

"The Futurity Winner," a scenic racing sketch belonging to the Ned Wayburn Attractions, the company that was formed to produce novelties for vaudeville, has been placed in storage. No more time could be secured through price and it being well toward the end of the season. The Keith Agency offered $550 weekly. That amount would not have paid the operating expenses.

TWENTY-THIRD STREET.

Last Monday evening was a night of mishaps at the Twenty-third Street house. The first foreign comedy was during the Simon-Gardner sketch, when a woman and her seat fell in the balcony. As Cressy and Dayne reached the pathetic part of "Town Hall To-night" a white cat walked forth on the stage, halting midway, and, after surveying the pair, proceeded on its journey to the opposite side. Quinlan and Mack supplied the third incident, Mack's sword breaking in the centre as it clashed with Quinlan's, the broken piece flying through the air and landing in the far side aisle.

Two of the numbers are under New Acts ("Daisy-land and the Sharp Brothers).

One of the hits was Winona Winter. This young woman, looking really sweet in a pink gown, had the audience enthusiastic over her ventriloquial work. Miss Winter could drop the announcement of imitations or impersonations and rest only on what she herself wishes to offer. The result would be exactly the same.

There was abundant comedy in the makeup of the show and it was led by Louis A. Simon and Grace Gardner in "The New Coachman." This sketch is always a laugh-getter. The house is laughing before the real broad comedy begins, when shrieks are heard. A new finish since last seen has been added, doing away with the noisy college boys. The revised version is credited to Miss Gardner, who appears as well as formerly in all respects. Mr. Simon draws every inch of fun possible, and Cellmont Barkland plays the husband with a fervor evident in his caresses.

The Elite Musical Four are holding to the same routine, still persisting in attempting to secure music out of water-filled bottles.

One plays the accordeon, receiving enough applause in palliation, but there should be a new set of xylophones purchased. The quartet received a fair reception, but the act may be bettered so easily that it seems a pity it is not.

Dan Quinlan and Keller Mack gave the style of comedy the audience liked in "The Travelling Dentist," the name given to the conversation in "one" held in front of their own drop. The idea is new to the East and much was made of a tooth-pulling episode. A different finish should be procured. The sudden change to the swords is not funny, nor is it expected.

Cressy and Dayne in "Town Hall To-night" pleased in what is Cressy's best comedy sketch, and the Camille Trio closed with their grotesque antics on the bars.

The Alpha Trio came over here from Pastor's to open with hoop rolling and juggling. The hoops are vari-colored and the setting would be enhanced by a black cloth drop, against which the hoops and manipulations would stand out to better advantage. The comedy man ought not to speak, but give what comedy possible in pantomime alone.

An opinion rendered a few days ago by Corporation Counsel John J. Delany on the standing of the vaudeville agents under the amended employment agency law has made it necessary for all the agents to file new applications and secure new bonds.

KEITH'S.

A comedy acrobatic act appearing at 8:15 is the hit of the Keith bill this week. It is Flood Brothers and company, the "company" consisting of an off-stage assistant. The acrobatics cover almost every variety of ground work, even to first class "Risley" feats, while the comedy is well handled, with some new effects. The whole was so well liked that several recalls were taken and the act will be a hit from both ends wherever shown.

A newcomer in vaudeville, Claude Gillingwater, is under New Acts, and also Harry Evans, a boy soprano with a history.

Emma Carus was prominent, appearing at this house for the first time or at least since a long way back. Miss Carus did not offer her customary well chosen routine, having no "coon" songs. Neither was she in good voice. Three numbers were sung, although the orchestra had further music to play.

Charlie Case, the monologist, made them all laugh. He loosened up the features for the first time of a blonde young woman down in front during the evening. If the rest of the Jerseyites are of the same disposition, Mr. Keith's Bijou Theatre in Jersey City, where she evidently hailed from, has a hard road to travel.

The Bedouin Arabs closed the bill before some antedated pictures, and Brockman, Mack and Belmont in a good position with "The Count on Mother's Account" gave the usual act surrounding Mr. Mack, with Brockman's piano playing and singing as added attractions. Miss Belmont sang too and should be careful in avoiding high notes, while Brockman ought to do more than he does at present on the instrument.

LeRoy and Woodford easily scored a hit. Mr. LeRoy is not crowded to secure new material, for his present collection brings sufficient reward, but he really ought to put in a few new stories. He could improve his appearance by dressing in a sack suit of stylish design. The present frock coat gives a too elderly look.

The Misses Delmore are verging on a "sister act" which the musical instruments do not offset. The first girl to appear wears a short brown costume; too short, as it reaches to the knees only, for no noticeable reason. Several changes are made. These girls are always varying their act, being liked by the audience for several reasons, not the least of which is the refinement attached.

The dancing of Willie and Edith Hart fared better than the singing, and Morton and Diamond did well enough with a lot of Fred Bailey "stuff," even going so far as to give all of the "echo." The man has a clever fall and it would be worth while to have an attempt at an original offering gotten up. It could not help but improve them.

The blackface man of Niblo and Reilly is showing some loose dancing altogether new. He is doing also genuine comedy and the act brings plenty of applause. The whitefaced end of the team, made up as a boy, ought to add color to his face to help the illusion. He is a good dancer, in which the team is especially strong.

Francis Wood is also programmed.

HURTIG & SEAMON'S.

One had to sit through a long-drawn-out weary bill at Hurtig & Seamon's this week to find a laugh. It came at the end with the Jack Wilson Trio, but was not brought out so much with the comedy as the impromptu remarks. The preceding acts, though, were of much help. Wilson with Ada Lane and Albert Greene, the two other members, all in blackface, give a first class imitation of a colored act in singing and dancing. Greene as the "straight" man is capital. Mr. Wilson has put on a burlesque of Vesta Victoria and it secures many encores.

Ray Cox is a favorite here, although she comes back for a repeat engagement this season with the same material previously heard, excepting one song. Miss Cox has a soft Southern dialect naturally, and could do much better by dropping the imitations at the opening, giving more stories, and hold to her natural singing voice.

Silver and O'Neill (or Sylvan and Oneal, the program man at this house never agreeing with the billboards) in a comedy acrobatic sketch showed some medium acrobatics and a similar brand of comedy. Inasmuch as neither the work nor the fun originated with the team, the comedy end can not be said to suffer much at the light reception received. Rice and Prevost, Hickey and Nelson, together with the finish of Tommy O'Brien Havel, are used, which taken together with the man made up as a "Dutchman," a character he does not seem conversant with, lends an air of disenchantment to the present offering, with no hope of redemption while it is clung to.

Chris Smith and two Johnsons seem to have improved their act and it is going better. The songs take fairly well and the action has been accelerated. Theo Julian's musical act was well thought of and she appeared at the opening under the spot light, which gave a soft effect to the setting. Miss Julian should have held to that light throughout. It gives the three-sided table a pretty appearance, brings the other instruments into relief, while she herself is a pleasing picture in it. This artiste has a quiet, reserved manner on the stage, and that method of playing is to be much desired to an overdisplay of conceit or confidence. Miss Julian declined a hearty encore.

Morton, Temple and Morton opened the show and stayed on the stage for the purpose of lengthening out the bill, it would seem. An encore was taken even after it was thought they were in the dressing rooms. Two men and a woman make up the trio. The comedy is barren of laughs, the grammar is terrifying, "I seen" being the common expression, and there is one distasteful line from the comedy man where he speaks about his earliest experience as a baby.

The act should be worked over and cut down to a moderate length of time, at least.

Catherine Hayes and Sabel Johnson, with William Hawtrey and company, are under New Acts.

Fred Hallen and Mollie Fuller have a new sketch called "The Sunday-school Boy."

Shows of the Week - - By Rush

CONEY ISLAND.

The music halls along the Bowery are in full blast. Decoration Day the patronage was large enough to warrant the familiar device of serving only bottled beer at "two bits" each, and announcing at short intervals "half an hour's intermission, all out."

All the old places are running and in addition a new one has been opened near the entrance to Steeplechase Park. This is labelled "Lent's Music Hall." Here three comedians are "on the job," assisted by a chorus of fifteen girls whose dressing is bad and manner tired. By virtue of his position as stage manager Frank Nicholson has grabbed off the principal comedy job. He just refuses to leave the stage at all, and unless his ambitious desire for work lapses with the warmer weather he will have to have his meals brought on. The girls and comedians are liked better because they leave the stage now and then. That permits the audience the undisturbed enjoyment of their drinks. The attractive feature of this establishment is that beer is dealt out by the glass at a nickel.

Low comedy waiters are the headliners in Connor's Imperial. A pugnacious rowdy in a dirty white apron and jacket on Wednesday furnished more and better amusement to the tables near the back of the hall by his angry recriminations directed to a brother beer slinger who had refused to lend him money the night before. In the intervals when this dialogue died down somewhat, a sister team on the stage, who, it was said, were members of the "Dreamland" burlesquers the past season, got some attention for their acrobatic dancing. They worked harder than some girls to be seen in more pretentious organizations. The chorus here numbers a score of fair looking girls. There are a number of faces in the line that have been seen in burlesque companies. The comedians were as bad as they could be.

Inman's give the best show on the Bowery. There is a visible result of training in the chorus, which works hard, and some of the numbers appeared to have been rehearsed. The comedians, whose names, according to a waiter in the place, are Fields, Watson and Whelan, displayed a positive gluttony for work. They had a boxing bout in which their comedy talents were given scope for sixteen minutes by the watch. This business ended when a policeman entered to arrest the fighters. This required a lot of clubbing and it was a matter of deep and lasting regret that the policeman's club was only a stuffed prop.

They're wise at Koster's. They have eliminated the comedians from their scheme and filled the stage with girls. All of them to the number of fifteen or so were well dressed in short skirts, which were bright in color even if the material was cheap. The wisdom of the "all-girl" cast as against the boresome comedian scheme of cheap entertainment for Coney Island purposes was apparent in the number of seats occupied at Koster's.

"The Magic Boat" will be the name of the new sketch in which Smith Champion and Sam J. Adams will appear about August 20.

HENDERSON'S.

A fairly good bill at the Coney Island vaudeville house is badly injured by an excessively poor arrangement of the acts. Fourteen numbers are provided. With the smaller acts playing three times, or even twice, this should be sufficient to keep a continuous show running with some degree of smoothness and continuity from 1:30 to midnight. As the show is managed now, however, there are wide "waits" between the acts and intermissions are sprung at short intervals.

The Royal Musical Five appear to be the headliners. The members of the quintet are all young and look exceedingly well. The music they make is of rather higher class than that to which Coney Island audiences are educated, but the five were well liked.

The Dixie Serenaders did well in the first half of their act. They employ a full stage for this and confine themselves to singing and dancing. Finishing in "one," they have run in a quantity of talk and minstrel comedy. This is not of a quality to please even in a quiet and well regulated house, but at Henderson's the greater part of the dialogue did not get beyond the first half dozen rows.

The same criticism might be made of Thomas and Payne, another colored act. Their songs and dances were excellent, the man's coon shouting and fast eccentric dance being particularly well liked. But when the pair began to talk they injured the good impression already made.

The Durand Trio, all men, had voices of a quality that indicated they had had experience in more serious work. They made an unusually good straight singing act with operatic numbers, singing mostly in French. The act is rather heavy for Henderson's. The men should secure an adviser in the costuming department.

Carlisle's Ponies made a distinct hit. The feature of the little circus is a "talking pony," which counts numbers by thumping its hoof on the floor. A popular trick was the adding in this way of numbers shouted direct to the pony by persons in the audience. A better act for purposes of the Henderson establishment would be difficult to find.

May Evans, whistler, pleased with several solos and a collection of bird imitations. Her tones are as strong and clear as those of a flute. Miss Evans looks well, but has an untidy way of dressing her hair.

La Roses in a novelty wire act filled in their apportioned time entertainingly. The time was shorter than that demanded of most of the others, and they were able to get away before they had tried the audience.

This was true as well of Les Romanos. The five women in this act work with speed and dress the stage well in their acrobatic dances. The youngest dancer of the five is an attractive youngster, apparently not more than twelve years old.

The others were Tom Moore, coon singer; Zanoras, comedy bicyclists; Crawford and Heitzman, singers and dancers; Kimball and Donovan, banjoists; Josie Antonette, soubrette, and Kurtis and Busse with their toy terriers.

PASTOR'S.

Louis Montrose and her four "auto girls" give fifteen minutes or so of fast entertainment to the Pastor audiences this week. All in the quintet can dance and sing. The greater weight of responsibility falls upon the leader. She works harder than any of her subordinates and it is due largely to her efforts that the act moves along to a good percentage of applause. The final number is the best. The girls wear cowboy outfits that are picturesquely becoming and their dancing makes an excellent finish. Miss Montrose's songs were well liked.

The added attraction was "Jack and Jill," a playlet with a dainty little girl in the principal role. She was apparently the youngest of a trio billed as Arthur, Mildred and Stella Boylan. It was the tot's pretty chubby face and winning personality that won the audience. The sketch tells a neat and interesting story and an effective finish is provided. The act could be somewhat improved by such pruning as would make it more compact, although in its present form the necessary technical points are adequately developed. The surplusage is in the specialties of the two children, the girl and the boy.

Orietto and Taylor are hampered by a talking sketch in which nothing of moment happens. The pair have voices of a quality not too frequently heard hereabouts and the operatic numbers with which they finish are exceeding good. They did not begin to sing, however, until after they had finished a long comedy sketch with not enough real comedy to be visible to the naked eye. They should secure a vehicle in which their singing ability may be given greater scope.

The Evans Trio is made up of three monologists. There is no attempt at a sketch structure for their various specialties to hang on with any pretence at continuity. They simply appear one after the other, do their little bits and disappear to make room for the next, all returning for the final ensemble number.

John LeClair has some clever juggling, but would do well to use the trick with a small table cloth and a stick for a finish. It would give him a better exit than the blocks.

The Bowery Quartet makes better music for Fourteenth street purposes in concert than when its members sing alone. The boys, who dress in the usual "newsboy" style, make good harmony and have a good number with a "crap game" as an incidental.

Colonel Magnus had an entertaining dog circus and Carl Brehmer does sleight-of-hand tricks in another part of the program. Both show inexcusable carelessness in the dressing. The Colonel wears evening clothes that have long since outlived their usefulness and Brehmer appears garbed in an ill-fitting and out-of-date dark suit. The same indifference seems to extend to the laying out of the two men's work, although Brehmer displayed considerable deftness and both were well liked.

Among the others were Newell and Niblo, Charles H. Duncan and the Gordon Brothers.

FIFTY-EIGHTH STREET.

Willie Weston, a youthful impersonator of stage celebrities, and Charles Leonard Fletcher in his new sketch "A Breeze from the West" are reviewed under New Acts. The rest of the bill is made up of standard acts of metropolitan reputation.

Angie Norton and Paul Nicholson have gone back to the sketch they formerly used, "The Lady's Tailor." The little farce is an excellent vehicle for the talents of this clever pair. It is unusually bright in text and develops a farcical situation that has elements of real humor. The sketch was apparently written with the introduction of Mr. Nicholson's specialties in view, and the neatness with which the impersonation of James J. Corbett is brought forward is only equalled by the excellence of that performance.

Smith and Campbell with their sidewalk conversation make good their programme caption "the somewhat different comedians." Their talk is fast and pointed and they keep it up to the mark by working in new stuff from time to time.

"Ye Colonial Septet" have a picturesque musical act with artistic setting, effects and atmosphere. The costuming, particularly as to the men, was probably attractive when the act started out, but now is sadly in need of freshening. The violin number merits a much more enthusiastic reception than was accorded, but the vocal numbers and the ensembles with the horns were well received.

The Majestic Trio of colored dancers and singers caught the favor of the audience. The straight man has changed his ballad to a lighter number, to the great advantage of the act. The clowning of the comedy man is the feature of the trio's performance. For a finish he has an odd eccentric dance that left the audience in high good humor. The bit of business with a roll of stage money puts him in the class with the real colored comedians, of whom there are not more than could be counted on two hands.

Walter Jones and Mabel Hite come over from the Twenty-third Street house after an intervening week. Miss Hite's attractive person and her rather grotesque but decidedly funny comedy methods constitute the strength of the offering. Walter Jones is a comedian of ability and experience, but his part in the present sketch does not give him exceptional opportunity for the display of his talents. The pair have a comedy dance to close and get away without wearing their welcome out.

Cliffe Berzac's circus holds over for the second week as the closing number. The East Side audiences appear to have taken kindly to the bucking donkey, the revolving table and Mr. Berzac's clowns.

Bertina and Brockway, a sister team of dancers and singers, opened the show. They dress with good judgment and their work is fair.

Willard Simms, late of "The Rollicking Girl" company, is booked to appear at Keith's Union Square week of June 11 with an act called "Things I Have Seen on the Stage." This is said to be a series of impersonations resembling the specialty which Mr. Simms used in "The American Beauty." He will be assisted by Edith Conrad.

SUMMER PARKS

"Fairyland" at Paterson, N. J., opened the 26th. A big crowd attended. It is Melville & Schultheiser's park.

Leon Loeb, operator of penny arcades throughout the United States, has opened a ten-cent vaudeville house and park in Paducah, Ky.

Talaquega Park and Crescent Park, Pawtucket, opened up for the season May 30. Vaudeville will be put in the theatre about the last week in June.

The announced airship flight of C. W. Williams, a vaudeville artist, previously announced for June 3 at Olympic Park, Newark, has been postponed until the 10th.

Next summer Audubon Park at New Orleans will have a theatre where vaudeville and light opera will be shown. It will cost $30,000. McConnico & Campbell are promoting it.

Charles Robinson, the comedian, just closed with the "Parisian Belles" burlesque company, will be at "Dream City," Pittsburg, during this summer. Mr. Robinson is at the Chimes Theatre.

Pain's "Last Days of Pompeii" will commence a two weeks engagement June 11 on the circus grounds, Cincinnati. The spectacle is to be reproduced exactly as exhibited at Coney Island, New York.

Archibald Fox is the new manager of Athletic Park in New Orleans, succeeding Capt. A. W. Lewis, who will devote his time to building a "White City" at Spanish Fort on Lake Pontchatrain, La.

Monarch Park, midway between Oil City and Franklin, Pa., is ready for the opening with many new attractions. Vaudeville will be played exclusively in the theatre and the Northwestern Band of Meadville furnishes the music.

Waldameer Park at Erie, Pa., opened for the season May 19. A series of band concerts began on that date. The dance hall and other amusement places are open. The theatre will open with vaudeville June 4. Four Mile Creek Park will open soon.

Bismarck Garden, Chicago, a popular summer abode for fashionable North Siders, opens its regular season June 16. A series of concerts by different bands and orchestras will be given there, in addition to the thirst quenching beverages.

Athletic Park at Buffalo opened Wednesday of last week. Twelve thousand people "bumped the bumps." Duss' band was the feature. All the attractions were well patronized. The "figure eight" could not accommodate the crowds. Robert MacBroom is general manager.

The Valley Theatre in Syracuse will open June 25. Vaudeville, booked by Frank Melville, will be played there this summer. The theatre is located in Onondaga Valley, within a pleasant trolley ride from the city. It is the favorite resort of the Syracusans in warm weather.

A number of parks booked by Frank Melville opened last Monday. Among them were Luna, Johnstown, Pa.; Alameda, Butler, Pa.; Casino, Binghamton, N. Y.; Glenhaven, Rochester; Spring Lake, Trenton; Edgewood, Shamokin; Paxtang, Harrisburg, and Woodland, Latrobe, Pa.

A "natural" scenic railway will be built by the Ingersoll & Hopkins Co., under contract, for the Walkill Transit Co. at Middletown, N. Y. It is the first "natural" railway to be constructed. There is a mile where the cars will run on the ground around a hill. The construction will be simple, the growth of the site filling most of the requirements.

Coloron Park at Jamestown, N. Y., opened May 27. The attractions number those of last year and in addition a monster roller rink has been provided. The dancing auditorium has been divided, giving ample space for both amusements. McFadden Brothers, of Sharon, Pa., are the managers. The theatre will play vaudeville. The Interstate League ball games are drawing crowds to this resort.

The season at Coney Island has not yet struck its gait in the parks. "Dreamland," "Luna" and the Steeplechase are open, but all of the attractions in each are not ready for business yet. "Dreamland" has a number of new novelties in the park line, and "Luna" one big amusement attraction yet to be completed. No great preparations are evident at the Steeplechase. "Tours" are all over the island.

The Chutes, Chicago, the only amusement resort on the West Side, opened last Saturday. Among the new features this year are a Parisian novelty called "The Arabian Nights Spectacle." "Dreamland," which is also spectacular in effects, consisting of twenty-two massive and elaborate tableaux, illustrated songs, moving pictures of the San Francisco earthquake, and vaudeville acts will be given in Niemeyer's Theatre.

Bushkill Park, about three miles from Easton, Pa., opened for the summer May 30. A fine dancing pavilion, carousal and Chinese pagoda have been erected, also a menagerie. In the "Comus" building moving pictures and illustrated songs will be given four times daily. No definite conclusion has been reached as to playing vaudeville. The park is well officered and there are park attendants. George Seiple is manager.

Wonderland, at St. Paul, the Twin Cities' largest amusement park, opened the season of 1906 on May 27 to a large attendance. All the buildings and shows are brand new and "Fighting the Flames" is the chief attraction." The New Auditorium, in course of construction, will be opened July 25 by the Saengerfest. This building is being built by a public subscription of $250,000. It may be used for an independent theatre when the occasion demands.

WESTERN WHEEL "SYNDICATING."

With the removal this week to the Knickerbocker Theatre Building of the office of the Western Burlesque Wheel will go into effect the new booking arrangement.

Under it all acts and people, including chorus girls, engaged in any capacity for any show on the Wheel will have to be booked through that office, of which Walter J. Plimmer will have charge.

A commission of five per cent will be charged on all bookings. This is a departure for burlesque. Formerly no charge was made.

MULLEN'S BENEFIT TO-MORROW.

The benefit to be tendered James Mullen will occur to-morrow (Sunday) evening at the Novelty Theatre, Williamsburg.

HAYMARKET LOSES MANAGER.

Chicago, June 1.

After having been the manager of the Haymarket Theatre for several years, W. W. Freeman resigned that position, and Messrs. Kohl & Castle, the owners, accepted the resignation.

It is currently reported that Mr. Freeman will open a theatre of his own, presumably for vaudeville.

JESSE BURNS QUITS WILLIAMS.

Chicago, June 1.

Jesse Burns, manager and part owner of Williams' "Imperials" burlesque company, has severed his connection with Mr. Williams, according to an unconfirmed report.

He was succeeded by James Weeden, who will have charge of the show for the balance of the season.

There will be only one Williams show on the Western Burlesque Wheel of next season if report is true.

OFF FOR EUROPE.

Yorke and Adams, joint stars of "Bankers and Brokers," in which they have been playing this season, sailed for Europe Thursday of this week, to be gone until September. They had been offered attractive time in vaudeville hereabouts, but declined to work during the summer. The voyage is intended purely as a pleasure trip.

FISHER AND CARROLL NO MORE.

Fisher and Carroll, the one-time vaudeville team, but now disrupted, after playing the roles of Baron Sparker and Capt. Sliverwitz respectively in the Lew Fields company, have settled for next season. Carroll has signed with Klaw & Erlanger, his new partner being Johnnie McVeigh. Fisher will remain with Fields.

TWO ENOUGH FOR FOY.

"No more four shows a day for me," remarked Eddie Foy last Sunday night, as he finished his double engagement during the week at the Alhambra and Hammerstein's.

Mr. Foy added an imitation of Vesta Victoria the last two days and the idea was liked. It was suggested to Foy by D. L. Robinson, the Alhambra's manager.

WILLIAMS BOOKS AHEAD.

Percy Williams is adopting the English manner of booking. Horace Goldin and Merian's dogs have been booked by Mr. Williams for a tour of his houses in '08.

Cobb's Corner

JUNE 2, 1906.

No. 14. A Weekly Word With WILL the Wordwright.

Let me hand you this bunch of five's.
Waltz Me Around Again, Willie.
Blanche Ring's hit in "His Honor the Mayor."
While the Old Mill Wheel is Turning.
A ballad that moves their hearts and hands (slides).
I'll Do Anything in the World for You.
Already a hit, with one of those "sing it again" melodies.
What Would You Take for Me, Mamma? (slides).
It made Ed Howard (Howard and North) cry.
That's going some.
And
Rosebud, or Call and I'll Come to You.
Positively the best march song in the world to-day.
A craze at the London Coliseum.
All five sent free on receipt a card or program.

WILL D. COBB
WORDWRIGHT
48 W. 29TH STREET
NEW YORK CITY

ELMHURST HAS A SHOW.

Last Tuesday night a monster benefit performance was given for the benefit of the Elmhurst Catholic church in that village.

The arrangements were made by Sam Collins, who took part, besides the Empire City Quartet, James E. Sullivan and company, Lottie Gilson, Elgie Bowen, Johnson, Davenport and Lorello, Collins and Hart and two acts supplied by Tony Pastor from his week's bill.

The affair was a huge success, both financially and as an entertainment.

A MANAGERIAL CONCLAVE.

Last Sunday night while the Sunday night concert at Hammerstein's Victoria Theatre was in progress, an assembly of vaudeville managers of repute gathered on the sidewalk outside.

In the gathering were Oscar Hammerstein, B. F. Keith, E. F. Albee, Morris Meyerfeld, Jr., Martin Beck, John J. Murdock and Charles E. Kohl.

Rumors could be seen shooting outward from the conventional conversation. The first and convincing report to those standing around was that Mr. Hammerstein had offered his theatre to the Keith party at a figure which is being deliberated over.

BEDINI AND ARTHUR BACK.

After a long absence in Europe Bedini and Arthur returned this week. In about six weeks Mr. Bedini will go into the managerial field, Arthur continuing as an artist. Lillian Ingersoll, an actress, was brought over from Germany by Bedini and will enter vaudeville with a sketch of foreign make, called "The Hand." "Scamp" Montgomery has been asked to appear jointly with Miss Ingersoll in it.

SHAYNE AND LASKY RESIGN.

Edward Shayne and Jesse Lasky are now in the city, both having returned some time ago from Chicago, where they were located in charge of the Western office and business of William Morris.

Messrs. Lasky and Shayne resigned their position voluntarily for over the summer and may again take up their duties in the fall.

Tom Lancaster, the blackface comedian, is now at his home in New Castle, Del. During the summer he will head a vaudeville company playing the New England amusement parks.

CORRESPONDENCE

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—Week 28: Henry Lee's impersonations of great men were of a high order. Campbell and Johnson, comedy bicyclists, were the hit of the bill. Gardner and Stoddard in "Vaudeville Frivolities" were very clever. Milt Wood, wooden shoe dancer, excellent. "Six Sophomores and a Freshman" was very much enjoyed. Gus Leonard, comedy magician, amusing. Horace Wright, Italian character impersonation, only fair. Troja, French comedienne, not up to the standard. Motion pictures. MARTEL.

ALPENA, MICH.

BIJOU (Steele & Denison, mgrs.).—"A Trip to Egypt," 25, pleased a fair house. The dancing of Phoebe Caldownie, the best that has been seen here. Goff Phillips' Hebrew, made a big hit. Boyd Gilmore, baritone, was well received. Catherine LaTour, soprano, has a rich voice.——NOTE.—The company disbanded at Saginaw, 28. The members will play parks for the summer.
GEORGE J. OUILLETTE.

ATLANTA, GA.

CASINO (H. Cardoza, mgr.).—Week 28: Crowded houses witnessed the following bill: Chassino, shadowgraphist, clever act; Idoletto, novelty acrobat, one of the best here; Sheppard Camp, monologue, well received, this being his home; James and Bonnie Farley, good; Murphy and Willard in sketch more than made good; Howard and Bland, old favorites here, made their usual hit; Cameragraph pictures, selections fine.——STAR (J. B. Thompson, mgr.).—Week 28, one of the best bills of the season. Florence Moore, comedienne, good. Frankford, Louri and Frankford in sketch, "The Maid and the Mick," hit of the bill. Jennie Delmar, illustrated songs, fair only. Bell, Lindsey and Bell in sketch, "A Tangled Affair," kept the house in an uproar. Martyne Sisters, songs and dances, very good. New moving pictures and a one act drama, "The Miner's Oath," by William Z. Rogers and house stock company, sent the audience home feeling they had seen a capital show.
BRIX.

BALTIMORE, MD.

GAYETY (W. L. Ballauf, mgr.).—Week 28: Big houses, The Dainty Duchess company. The entertainment opens with the one-act sketch, "The Duchess in the Country," which was well received. The olio includes: James Lichter in songs, good; The Five Musketeers, a European novelty act by girls, made good; Smith and Arado, comedy singers and dancers, are a decided hit; Clara Wieland, in new songs, average; Anderson and Leonard, in sketch "Professional Life," are exceptionally good; The Four Carrolls, acrobats, pleased; the one-act burlesque entitled "The Hofbrauhouse Upside Down" concludes the bill.——ELECTRIC PARK (Schanberger & Irvin, mgrs.).—Week 28, large houses. The vaudeville show in the big casino is headed by Toby Claude, comedienne, who captured the entire house; Kline, Ott Brothers and Nicholson in a musical act, made good; Greene and Werner in their novelty act, "Babes of the Jungle," are very clever; Christie and Willis in juggling act are entertaining; Seymour and Hill, acrobats, average; Raymond and Caverly, German comedians, took well; the Kluetoscope ends the bill. Free attractions upon the lawn are: Wolfing's Stallions and Dogs, amusing; The Marvelous Rooge, who gives an exhibition on the slack wire with his unicycle, received great applause. Deck concerts by Fisher's Band of thirty-five men. Automobile and motor cycle races; Pain's fireworks.
G. J. WOLFF.

BURLINGTON, IA.

GARRICK (Vic Hugo, mgr.).—Starting Monday, May 28, the Garrick Stock Company presenting two bills, "Mabel Heath" and "The Man of Mystery," both very good.——UNDER CANVAS.—Coming: Talbot's Fighting the Flames, June 5 and 6; Forepaugh & Sells' Circus, June 19.
D. G. C.

CHICAGO, ILL.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle).—Clayton White and Marie Stuart present "Paris," similar to "Dickey." Their present effort contains more Parisian ginger. Nora Bayes returned from Paris recently. Her singing specialty and impersonations achieved a decided success. "A Horse on Hogan," offered by LeRoy and Clayton, has gone through the process of improvement since it was seen last and proved the comedy hit of the bill. Sydney Deane and company have one of the best things seen here in "Christmas on Blackwell's Island," which is well written, with a number of excellent vocal selections. Jimmy Wall has some good stories and parodies and pleased immensely. Musical Kleist Mallory Brooks and Holliday in a musical act brother some years ago, and although its novelty is almost threadbare, continues to interest the audience. Rosaire and Doretto, comedy acrobats, are better than the average, and the Two Pierres, jugglers, show a number of good tricks. Marguerite Newton, stories and songs, pleased, and Emily Nice, singer, added applause to her credit. James and Celia Welch, dancing dolls, and Bowman, magician, make up the balance of the bill.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—The best exhibition of animal training seen here in a long time is presented by Paul Sandor's Great Danes. Harry Tate and company scored a substantial, artistic and laughing hit. The Piccolo Midgets have an athletic act in which a good deal of comedy is interspersed. Mary Dupont and company in a comedy playlet, "Left at the Post," proved diverting. The numerous consistent situations are well taken care of by the players. Mallory, Brooks and Holliday in a musical act are refined and pleasing and do not overburden their instrumental numbers with useless comedy. J. A. Probst, whistler and imitator, made a good impression. McKay and Fredericks are newcomers to vaudeville, having for some time illumined the cast of the LaSalle Theatre stock company. They have a burlesque entitled "Fun at the Ball Game" which is a caricature of the sport, with sufficient comedy lines, situations, singing and dancing to make the act a success. Barry and Walford's comedy act pleased. Hy Greenway in comedy juggling creates laughter, while Kemp and Pearl, singing and dancing comedians, contribute their share in a pleasing manner. Edna Lorimer is a sweet singer, securing encores. Dave and Percie Martin in "Harvest Time" have a good comedy offering, while Dallon and Robson and the Mobile Trio are meritorious in their presentations.

TROCADERO (I. M. Weingarden, mgr.).—Harry Hastings' "Black Crook, Jr." is one of the new burlesque companies playing the Eastern Wheel this season. "Oh, What a Night" has nothing to commend it, containing the usual number of comedians and chorus, with bolsterous situations, while the closing piece, "The Midnight Supper," is given over to the same purpose, with some good musical numbers rendered by Viola Sheldon and Amy Butler. A French pantomime, not on the program, and given by Harry Hastings and several others, is suggestive and morbid. It pleased the audience to the point of curious laughter. Harry Hastings does some clever character acting in a sketch with Viola Sheldon. Banks and Newton are ambitious and with some good material, together with their excellent dancing, ought to have a pleasing act. Curtis and Adams have good German dialect. The show closes here.

EUSON'S (Sid J. Euson, mgr.).—Euson's has "Miss Dodo's Reception" and "The Spanish Bull-Fighters" for this week. The musical numbers are attractive and the company, including Harry Harvey, Chris Lane, Camille Kenyon and Deda Walker, are admirable in their parts. In the olio are DuWall and Erwin, comedy acrobats; Dick Brown, Claude Ranf, and Amato in a Parisian pantomime. The Foley Brothers were billed but did not appear.

FOLLY (Empire Theatre Co., management).—The Empire Burlesquers, with a coterie of comedians and chorus girls, is the attraction.

NOTES.—The Le Brun Grand Opera Trio, consisting of Antoinette Le Brun, Fritz N. Huttman and James F. Stevens, formerly connected with grand opera, will enter vaudeville the coming season in a condensed version of "Il Trovatore," which will have elaborate settings and scenic effects. Peter F. Dailey and Lee Harrison, recently seen here in vaudeville, will join the cast of "The Three Graces" at the Chicago Opera House this summer, if the inducements are satisfactory. A deal is on now whereby the theatrical syndicate will have a new theatre and office building, to cost $1,500,000, according to George W. Lederer, manager of the Colonial of this city, who represents Klaw & Erlanger in the transaction; and Alfred S. Trude and the Leiter estate, who own the property, which comprises the premises 75-83 Clark street, across the alley north of the Grand Opera House. The new structure will have sixteen stories and a frontage of 111 feet, with a depth of 160 feet, thus giving the new playhouse considerable space. The property as it is now is put in at a value of about $1,000,000, and if the deal is carried through the present buildings on the properties will be torn down next May and the new theatre completed about January, 1908.

WHITE CITY.—This popular resort, opening a week ahead of the others, entertains vast crowds of amusement seekers and all the diversified attractions are the recipients of good patronage. The Fire Show is an interesting spectacle, while the new "Chicago Fire" exhibition, giving a realistic reproduction of the great conflagration, thrills the spectators. Big Otto and his trained animals and Jewell's Manikins are interesting. Midget City, with its short population in picturesque appearance, is a duplicate of the historic Catskill retreat, showing in a peculiarly arranged manner the famous village square of this Rip Van Winkle town with imposing residences, miniature stores, engine house, jail, theatre, public buildings and even a battlemented wall for defence in time of war. The interiors of these buildings, which admit only the little people, are furnished complete, the decorations, showing the style of that period in the woodwork. Kellar's blue room, the Catacombs, Hale's tours, Venice, vaudeville theatre, the coasters and other attractions are receiving abundant attention. The illuminated tower is an imposing structure and can be seen for several miles on the south side.

SANS SOUCI PARK.—This park has been almost entirely rebuilt and a great amount of money must have been expended in providing new features in addition to those retained. The natural lawns, flower beds and shade trees make this resort one of the coziest to offer relaxation from the heat and humidity. Besides the outdoor attractions there is vaudeville in the remodelled theatre, the bill for this, the opening week, consisting of Harry W. Spingold and company in an entertaining comedy sketch entitled "A Handsome Stranger," which scored a deserved success. Ferry introduced his novel contortion act "In Fairyland," which is sumptuous in setting and effects and brought forth laughter and applause. Rose and Ellis, barrel jumpers; Musical Goodmans and Rocco Vocco also appeared on the bill.

RIVERVIEW PARK.—This, the largest park in the city given over to amusements, has never made stronger strides for popularity than this year, with its many improvements and diverting summer entertainments. One of the most sensational as well as instructive features is the Igorrote Village, in which are installed about fifty natives in their scant savage costumes. The dedication ceremony attending the opening of this attraction, together with several other outdoor performances, was necessarily curtailed owing to the cold weather. Bohumir Kryl and his band contribute the music program.

CHUTES.—Francisco Pozzi's Band and numerous attractions opened this West Side park, which has been enlarged and made more comfortable to accommodate the amusement-seeking multitude. The electric theatre and the new spectacle "Arabian Dreamland" are popular and seem to attract the most patronage.

COLISEUM.—This immense building, which is usually given over to arena productions and other large shows, has been converted into a comfortable garden and opened for the summer with Weil's Band as the attraction. The splendid program of popular and classic numbers prepared by Director Weil for the opening drew large crowds. Maude Rockwell is the soloist.
FRANK WIESBERG.

CINCINNATI, O.

CHESTER PARK (I. M. Martin, mgr.).—The vaudeville bill this week is well balanced. Clayton and Jenkins with their mule "Jasper" in The Darktown Circus have been seen here before. It was enjoyed by the ladies and children. Great Howlson, whistler and imitator, one of the best turns of its kind seen at this park. Fernando May Duo, musical artists, pleasing. Katheryn Maury, singing comedienne, good. Bergere Sisters, change artists, good. Next week: Hatch Brothers, Mlle. Dair, Edward Gillen and Boothiack Quartet. NOTE.—Les Rarozes cancelled, owing to death of one of the company.——ZOOLOGICAL GARDENS (W. Draper, sec'y).—The attraction for this week is Patrick Conway's Ithaca Band, which made its first Cincinnati appearance. The programs were pleasing and except for the bad weather on the opening night the audiences were large and enthusiastic. —— CONEY ISLAND. — The season opened with Roy Knabenshue and his airship. Knabenshue made two attempts, but the wind and rain prevented a successful flight. Later in the week when the weather conditions were more favorable the ascent was made. In the vaudeville theatre a pleasing bill was offered. William Scherer, trick violinist, scored a big hit. Pietro Romeo, vocalist, made his first vaudeville appearance and scored heavily. Juggling Austins, jugglers, very good.——LAGOON.—The opening was a success. In the vaudeville theatre Barney First, Hebrew comedian, had a good line of talk and scored heavily. Frevoll, magician, did a mixed act that pleased. Yvette, contortionist and dancer, good. Camillo and Forma, acrobats, did excellent hand-balancing act.
HARRY HESS.

COLUMBUS, O.

OLENTANGY PARK.—Week of 27: Dainty little Zena Kelf made decided hit in singing and dancing stunt. Levine and Leonard had a very funny automobile act that took well. Dunbar's herd of educated goats is another act that is worth while. Harry Botter and company contributed a good act entitled "A Matrimonial Blizzard." Zinell and Boutelle have a fair comedy and singing act, again pleased.
E. R. SPERRY.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.).—Week 27-June 2: Bill consisting of Lydell Sisters and Butterworth, blackface singing and dancing trio; Ted E. Box, comique singer; Dane Claudius and Melody Scarlet in "A Study in Harmony"; Max L. Landis, impersonating Richard Mansfield as "Dr. Jekyll and Mr. Hyde"; Mlle. Alline, juggler; Frank L. Perry, Frazer Comedy Four and moving pictures. Good performance to capacity business.——INGERSOLL PARK (Fred Buchanan, mgr.).—Opening week 27-June 2: Haveman's animals, consisting of leopards, lions, bears, etc., excellent; The Roscoe Midgets, clever little fellows; Willy Zimmerman, impersonator, good; The Rossaires, very good; Four Emperors of Music and moving pictures. A number of new concessions have been added since the fire, April 27, and the park now contains Hale's Tours of the World, figure eight, roller coaster, Garden of the Gods, laughing gallery, electric merry-go-round and palm garden. Henry's Band has been engaged.——IOWANA PARK (W. R. Gourley, mgr.).—Week 27-June 2: Royal Opera Company in "Mascot." Good performance and business.——NICKELDOM (G. A. Getchell, mgr.).—Moving pictures and illustrated songs. Business good.——UNDER CANVAS.—Tablot's "Fighting the Flames," 28-29. Good show and played to good business under the auspices of the Elks. Great Wallace Show is billed for June 4, and the town is covered with paper for Ringling Brothers.
H. V. REAVER.

EASTON, PA.

ISLAND PARK (D. F. Seguine, mgr.).—Despite the cold large crowds have been the rule week of 28. Three shows on 30th. Lorette, the dancing juggler, well known in Easton, went big; Meiklin and Jordan, singing and dancing acrobatic comedians, well received; Elliott and Neff, eccentric comedy duo, pleased; Joe Belmont, the human bird, proved his right to title; The Chadwick Trio excellent sketch entitled "Uncle Hank's Holiday," during which Ida May did some splendid buck dancing; Cameron and Toledo in the "Enchanted Grotto" use their own scenery and effects and do some clever work. Pictures closed. — UNDER CANVAS. The Ringling Brothers paid their first visit to this city on 28 in one of the worst storms we have had this year. Notwithstanding this fact the scheduled parade and performances were given. About 10,000 people saw the circus.
MAC.

EVANSVILLE, IND.

COOK'S PARK (Harry Laurance, mgr.).—Bill week May 27 is: Hatch Brothers, musical comedy, fair. Howard and Linder, German comedians, well received. Woods and Woods, tight wire, good act. Collins and LaBelle, dancers, good. Edward Gillen, comedy juggler, made a hit. Kinetoscope closed with good views. The free attraction is the flying aerial act of the Genett Sisters, who were good. —OAK SUMMIT PARK (Edwin F. Galligan, mgr.). This park opens June 3 with the following vaudeville bill: Swor Brothers, Lena Davenport, Stewart and Kelley, Ben Turpin, Pero and Wilson, Newell and company and the Kinodrome. The park attractions are many. Mr. Galligan was formerly manager of "York State Folks" and is well known in this city.——NOTE.—Enos Harrison, an employee of Sun Bros. who recently showed here, died at a local hospital from an injury received when striking the tent.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

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Miss Cora Gray, of whom mention has been made before in these columns, continues to meet with great success at Lynn, Mass. As one of her well deserved press notices states, "Miss Cora Gray, a shapely comedienne, has some very tuneful songs of the right sort with the right kind of a voice to sing them. Her singing of 'Mother, I'm a Rose on Me,' and 'Mother's Got the Habit Now' is well worth the price of admission alone." There is no doubt, with proper management, Miss Gray will in a short while be one of the Broadway stars, as she has everything in her favor.

Miss Marie Brackman continues to meet with great success with her beautiful rendition of "Dreaming, Love of You," and "Just One Word of Consolation."

Once again we want to call your particular attention to the great song, "Somewhere." Don't fail to write for it if you have not received a copy. "Jimmy, Mamie, Marie, all think it's great! Also Maud, who has been sending it to her friends, recommending the song as a good tonic for the blues."

James Aldrich Libbey at Binghamton, N. Y., the past week, has been receiving an ovation at every performance, singing "Somewhere." If you are a vocalist of any kind, you can receive the same applause by using this song. As it is bound to be the only ballad hit on the market this season, don't fail to get it at once.

FORT DODGE, IA.

MIDLAND (C. F. Pedersen, mgr.).—Tim Murphy, 27, in "Rufus Rugg" pleased a large audience. This attraction closes theatre for the season.——NOTES.—Sells-Floto Shows, 18 to 9, capacity business. Due: Forepaugh-Sells, June 28.
G. W. TREMAIN.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr.).—Week 28: Hellman the Great, magician, fairly clever. Katherine Ryan, awkward appearance and a "parlor voice," but well liked. Marcus Adell and company, The Three Masons (see New Acts), and Signor and Signora Galata, whose voices do not blend, were also there. Motion pictures good.
THE AISLE-SEAT FIEND.

GRAND RAPIDS, MICH.

RAMONA (L. Delamarter, mgr.).—Week May 27: Eph Thompson's trained elephants were held over Sunday. As a headliner The Exposition Four present a good musical act. Dan Sherman and Mabel De Forrest in "The Fall of Fort Arthur" have a skit that is full of comedy. They were well received. Beemer Courpell and Juggling Girls moved up from the Grand this week with their club swinging act. Fred Wycoff, late of the Busy Izzy company, presents a clever rural comedy entitled "Plain Folks." The Great Le Pages have a novel jumping act. Jolly Georgia O'Ramey made a good impression as a character comedienne. The Ramonagraph closed.——GRAND OPERA HOUSE (E. C. Burroughs, res. mgr.).—Week 27: Edward Lazelle opened with a neat wire act. Arthur Rigby has a fair monologue. Jennings and Renfrew, blackface comedians, made a good impression. De Vere and De Vere in songs and dances and Armstrong and Verne made good. Kinodrome closed the bill. This house is still doing a good business and will keep open as long as the business keeps up.——NOTE.—Captain Boklus' airship Columbia, which is still at Ramona Athletic Park and which failed to go up last week, is being remodelled to make a flight this week. Captain Boklus and his airship were booked for Saginaw, but he cancelled.
C. H. HALLMAN.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Season opened week 28. Duryea and Mortimer presented a sketch, "The Imposter," which pleased. The Three Marecnos are clever acrobats and equilibrists. McCrea and Poole did some good shooting. Johnny Johns, blackface monologist, seemed to please, as did Charlotte George with her songs. Le Belle, comedy juggler, does some new and also some old stunts. NOTES.—After much deliberation Mr. Waters, local manager of the Samuels Opera House, was appointed manager of the park theatre in place of Jule Delmar. The Royal Vienna Band has been engaged for the season at Celoron Park and gave its first concert 27. Ringling Brothers' Circus comes to Warren June 8.
L. T. BERLINER.

JERSEY CITY, N. J.

BON TON (T. W. Dinkins, mgr.).—Week 29: W. B. Watson's Burlesquers played to good business. The closing burlesques, "Miss Clover" and "The Bashful Venus," were well received. In the olio W. B. Watson, German comedian, did well. Swan and Bambard, acrobatic comedians, were well received, as was Madge Ringle. Yamamoto Brothers, Japanese wire and perch artists, were the hit. Lizette Howe, comedienne, well received.——NOTES. This is the closing week of the house; it will open again the last week in August. During the summer many improvements will be made. Monday evening the annual benefit of Jersey City Lodge No. 21, T. M. A., was given at Academy of Music and notwithstanding the stormy weather there was a full house, many people coming in carriages. The headliners on the bill were: Mr. and Mrs. Mark Murphy in "The Coal Strike,"

Songs That Win on Their Merits

Waiting at the Church

Professional Department

HARRY JONES
THOS. KELLY
JOE McNATTI

Coming Thro' the Rye, Jennie Mine

FRANCIS, DAY & HUNTER
15 WEST 30th STREET, NEW YORK

28: This is closing week at this house and the Moonlight Maids are here. The burlettas "A Night at Newport" and "A Diamond Palace" go well and introduce good singing and dancing. The olio very well received; the popular Jersey City baritone, John A. Driscoll, sang, using pictures; Helen Trix, singing and whistling Southern melodies, was popular; Frank Fogarty, the "Dublin minstrel," did well; The Wangdoodle Four, colored, were funny; Will and Lili Bartel, musical act, good; Frank Ross, Hebrew impersonator, told stories and sang, being well received. Brooklyn, Newark, New York and Jersey City Lodges, T. M. A., will have joint meeting at Jersey City to consider date and plan of holding Annual Field Day; this is to be a sort of family picnic, intended to better acquaint the members of the various nearby lodges with one another. PETE.

KANSAS CITY, MO.

FOREST PARK (Lloyd Brown, mgr.).—Attendance at this park continues to be big, notwithstanding the cold weather fore part week 27. The Royal Hungarian Hussar Band opened with two daily concerts Sunday, 27. Mme. Romano has been engaged for another week as soloist. At Hopkins' Theatre Lonise Brehany, operatic soprano, was the hit of the bill. The Three Dierick Brothers, European strong men, perform novel feats of strength. Francesca Redding appears in a sketch by Will Cressy entitled "Her Friend from Texas." Powell, the magician, performs a number of mystifying tricks. Ahern and Baxter are comedy acrobats. Mlle. de Sarema's animals are the open-air free attraction. It is a splendid animal exhibition along original lines. The Johnstown Flood opened this week, making an additional attraction to this popular park.——ELECTRIC PARK.—Ellery's Band continues to render very attractive selections, to judge from the number of people who go expressly to hear this excellent band. The vaudeville program in the German village was excellent, including Verdeh, Perry and Wilbur, who sing, dance and play. Nettie Fields made a hit in singing specialty. Conley Sisters pleased. Hibbard and Warren, black-face comedians, won several laughs.——THE CENTURY (Joseph Barrett, mgr.).—Week 27 is the close of the season. The New Century Girls company was the attraction to big business. The musical burlesque on the play, "Raffles," was a big go. Olio includes Edith Murray, called "the toy artist," who does a singing specialty; Ward and Raynor in a musical comedy; Bowen and Lina, horizontal bar performers; Stewart and Desmond in a sketch; Burton and Burton, singers. Barrett reports prosperous season. FAIR'LAY.

KENOSHA, WIS.

BIJOU (John O'Brien, res. mgr.).—George Austin in his comic wire act; Carrie Miller, the Cheyenne girl, pleases greatly. Ed and Kitty Deagon in a comedy sketch entitled "A Caller," made a hit; Isabella Jensen, illustrated songs; The Otara Japanese troupe of child contortionists, big hit The Pierces open in a refined musical act, introducing up-to-date music; E. S. Barbour, impersonator, wins applause. Mr. and Mrs. Bobby Carroll in their unique railroad lunchroom scene and mechanical effects go well. Jack King is an illustrated song singer of merit. Olney and Cunningham in a clever sketch entitled "Jiu Jitsu" make a hit. A. NICHOLS.

KEWANEE, ILL.

BIJOU (M. Newman, mgr.).—Bill week 28 included: Hart, magician, fair; The Lippencotts, big hit; Hardie Langdon, strong hit; Eward Hart, Mlle. Bessie and company, comedy act, made hit. Motion pictures. C. A. COLEMAN.

LEAVENWORTH, KAN.

PEOPLE'S (Charles Cunningham, mgr.).—Week 27: Good bill and large business. Ned Norton in songs and monologue has a clever delivery and brings out the laughs. Del-A-Phone, mimic, gets all there is in the way of applause; a splendid act. The Kingsburys in a musical sketch are good; the Three Wizards in a slack wire act, introducing some novel features never seen here, are easily the hit of the bill. Clarence Haslet in illustrated songs, good as ever. The Peoplescope—San Francisco disaster.——NOTES.—The summer theatre opens this week. Big Spring Carnival in full swing. LEE J. LOGAN.

LITTLE ROCK, ARK.

FOREST PARK (C. T. Taylor, mgr.).—Week 21: Mack and Elliott, Cole and Cole, Casey and Le Clair, Paul Brachard and Harry Prince to good business. Week 28: Martinettie and Sylvester and Cora Youngblood Carson, Ball and Sargent, Vincent Kiralfo, Ball and Doeris and Harry Prince. Helen May Buttler Military Brass Band. C. H. DUTTLINGER.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Burke and Urline, automobile girls, well received; Edw. Poulter, monologist, had 'em laughing; Phil Conner, illustrated songs, good; The Lynns, sketch artists, a scream; Kinodrome. Capacity business. ——DOWLING (J. E. Dowling, mgr.)—Richard Walsh, musical moke, very good; Don and Mae Gordon, comedy cyclists, a hit; Charlotte Ravenscroft, violinist and vocalist; Melray Trio, received applause. Business good. REVILO.

LOUISVILLE, KY.

FONTAINE FERRY PARK (William Reichman, mgr.).—Week 27: Marco Twins are the headliners on the bill and are grotesque comedians. Some clever comedy keeps the audience laughing. Lee Hawkins has a lot of new and original sayings and some parodies which are up to date. The Frederick Trio of acrobats are a new one here. The male member of the trio displays a mass of muscles and does lifting with his teeth. The rest of the act is fair. Flo Adler, assisted by her son, sang several catchy songs and responded to four encores. Hathaway and Seigel have a novelty singing and dancing act. Both are fair dancers. ——NOTES.—Rosati's Italian Band is again the musical attraction for the free concert, having proven to be a favorite with the patrons of the park. Miss Nellie Turnwall, the soloist, scores a hit. CHARLES SYLVESTER.

MONTREAL.

RIVERSIDE PARK (Al E. Read, mgr.).—Week 27 opened a splendid vaudeville bill. Zimmerman's band concert took well. The feature is Miller's elephants. Selbini and Grovini have good act. The Sidonias showed a clever act and were well received. LeRoy and Lavanion, comic bar and knockabont artists, were good. Average attendance, 5,000.——SOHMER PARK (Lavigne & Lajoie, mgrs.).—Week 27: Lavigne's band concert is holding well. The feature is the Three Nevaros. They show a difficult and exceedingly clever turn and went big. Meyers and Rosa have a richly costumed juggling act and went big. Kenyon and De Garmo present a perch act that is above the average. The Schwartz Family were artists, clever and took well. Rochon Brothers, singers, and the Irwine Family, singers and dancers, took well. This bill opens the park for two shows daily for season, with new attractions weekly. Average attendance, 5,000.——ROYAL (H. C. Egerton, mgr.). —Week 28 opened by Nettie Grant's London Gaiety Girls to fair business. Pat White, comedian, and company in "Way Out West" and "Mixing Things Up" showed new songs and dances. Olio feature is the Vedmans, comedy acrobats and bar performers, went big. Williamson and Gilbert, eccentric comedians, took well. Bailey Brothers and Conners, singers and dancers, are good. Adams and Swinburne, "The Ginger Girls," are favorites. Emma O'Neil was liked in a refined singing act. This chorus, with new olio features weekly, will play stock burlesques here from June 4 indefinitely.——ACADEMY OF MUSIC.—Week 28 opened by Richard and Prengle's Georgia Minstrels to fair business. "Reception by Colored Aristocracy" first part. Clarence Powell, comedian; Fred Simpson, trombone soloist; Arthur Prince, hoop roller; Christian and Johnson, roller skaters; Frank Kirk, acrobatic tramp and imitator, and Marsh Craig, contortionist, comprise the olio. The after piece was good. Altogether a clean, clever performance.——NOTES. —Miss El Salto, contortionist, is booked with Gasporel Brothers Repertoire Company to open June 7, Syracuse. Miller's elephants are to feature at Ontario Beach, Rochester, from here.

AL M. PRENTISS.

MUSKOGEE, IND.

LYRIC (Fred Scherubel, mgr.). Opening week 14: Mlle. Brachard, globe roller and juggler; Van and Hunt, musical; Brumnage and Clark, comedy sketch. Business good for first season of vaudeville. Week May 21: Jennie De Wesse, trick violinist and banjoist, good; Tegge and Daniels, German-American comedians, pleasing; The Two Sharrocks, singing and dancing and second sight marvels. Good crowds every night. Week 28. Vortello and Nina, posing and physical culture artists; Jennie Raleigh, vocalist and monologist. ——HYDE PARK (Pat Lavey, mgr.)—Week May 21: Mediocre bill to only fair business.——HINTON (W. M. Hinton, mgr.).—Week May 28: North Brothers, comedians. W. H. H. C.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Week 28: Viola and Engel, working on the style of Rice and Prevost, fair. The Three Cartmells went well, Ruth Allen and company in a sketch entitled "The Girl" made the hit of the performance. Miss Allen, just closed with "The Strength of the Weak" company. Harry Braham in facial mimicry was good. Watson Hutchings and company in the "Vaudeville Exchange" play a return date and are making good. Hengler Sisters the same. Lew Sully in a bench of talk and two new songs of his own composition was the laughing hit. The Barber-Ritchie Trio, comedy cyclists, introduced good riding and comedy which pleased the large audiences which were the rule during the week. Next week: Carter De Haven and Flo Parker, Blocksom and Burns, Simon and Gardner, Taylor Holmes, Abdel Kader, Morton and Diamond, Gus Leonard, Maude Lambert and motion pictures. ——WALDMANN'S (W. S. Clark, mgr.).—Week brings forth the Ninners, comedians; La Belle Marm in poses, good; Isabelle Hurd, soprano, very good; Dunn and Waldron in a funny sketch; the Marriot Twins, cyclists, were also good. This has been a prosperous season for this house.—— ELECTRIC PARK (C. A. Dunlop, mgr.).—Week 28: The spectacle "Mt. Vesuvius," the electric fountain with living pictures and other attractions are drawing big crowds. The dancing pavilion is a feature. The show includes the Manhasset Comedy Four, Rose and Clausen, O'Rourke and Gillian, Woods and Green; Nellie V. Nichols goes very well; Albertyn's acrobats and Victoria Parker's dog circus.——OLYMPIC PARK (Hans Weaver, mgr.).—Week 28: The Aborn Opera Company playing "The Mascot" this week to overflow crowds. The performance is under the direction of Howard Cook. Mr. Aborn will play three of the other companies at the park this season.——HILLSIDE PARK (William Thaller, mgr.).—Week 28: Miss Olive Swan and her Wild West Show are doing well this week and will continue at the park for several weeks. Besides Miss Swan there are Nebraska Bill, Minnie Fisher, Prof. Archie Griffen, the balloon ascensionist, who will make parachute leaps, and others. JOE O'BRYAN.

NEW ORLEANS, LA.

ATHLETIC PARK (A. Cox, mgr.).—Best bill of the season for week 28. Casey and Le Clair, with an act similar to that of Mr. and Mrs. Mark Murphy, are in a class by themselves, and will be topping bills in the near future. Berger Brothers should do a straight acrobatic act. Their attempted comedy work detracts. Better dressing would be an improvement. Harry Ferguson in a "Hooligan" make-up and Lulu Beeson, winner of the R. K. Fox medal for dancing, offer "The Arrival of His Lordship." Ferguson's raw parodies should be eliminated. The dancing of Miss Beeson holds up the act. Clogs would be preferable to sand. Two Franciscos, comedy magicians, excellent. Pictures close. Arabian horses form an excellent outdoor attraction. Business is fair.——WEST END PARK (Thomas S. Winston, mgr.).—Week 27: Lindstrom and Anderson in their rube acrobatic specialty scored an emphatic hit. Their gestures and makeup are convincing. The voices of Mr. and Mrs. Waterous seem to improve each succeeding year. They were forced to beg their way off. Melville and Conway and Musical Forrests are held over. Fischer's Band rendered popular and classical selections to generous applause. Pictures showed "'Frisco Horror." Bill June 3 contains Count De Butz and Brother, Lopez and Lopez, Mr. and Mrs. Waterous and Lindstrom and Anderson.—— NOTES.—Work has actively begun on the Brooke Winter Garden. Pain's Fall of Port Arthur closes in this city on June 4 to fair business. Jake Usher has been appointed treasurer of Athletic Park. O. M. SAMUEL.

OAKLAND, CAL.

BELL (Abe Cohn, mgr.).—May 21: Kelly and Violette head the bill this week and were well received on Monday evening. Musical Bentley (return date) scored big hit. Burke Brothers, one of the best club juggling acts seen out here, made a big hit. Bothwell Browne's Gaiety Girls and pictures complete the show. Capacity business. ——NOVELTY (Guy Smith, mgr.).—Dick Mack; Weston and Hathaway; Mabel Howard; Crouch and Richards; Gilroy, Haynes and Montgomery (second week) and pictures. Big business.

B. D. C.

PAWTUCKET, R. I.

NEW PAWTUCKET (J. W. Capron, mgr.).—Week 28: It seems like regular winter business this week. Lole Livingston sings well; Hilton, the Hebrew juggler, has a lot of good comedy; Ida Gunther, good; Ferguson and Dupree, very pleasing; The Winstanleys, who took the place of the Razorfs (cancelled), as good as ever.—— KEITH'S (C. E. Lovenberg, mgr.).—This house opened up 28 as a nickel show, giving continuous performances from 10:30 a. m. to 10:30 p. m., consisting of moving pictures and illustrated songs, with change of program every Monday and Thursday. Mather Bennie is singing the songs with great success. Brother Charles Duffy, of Local 23, has charge of the picture machine. Houses have been quite good. NICK.

PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—Seldom have Keith patrons been permitted to witness a more evenly balanced or more entertaining bill than the one given this week. The feature was "Under the Third Degree," a protean play with William Courtleigh, adapted by Campbell MacCulloch from a short story in French by Emile Millerande called "The Revenge of John Melot," also the subject from which de Vries' "A Case of Arson" was taken. Courtleigh essays eight characters, and his work is clean cut and pleasing. The playlet allows Mr. Courtleigh to display his versatility. The sketch "A Friend's Advice," given by Nina Morris, Arthur Hoopes and Phillip Sheffield, might be called amusing. Miss Morris was pleasing in most that she did. Ed Reynard, the ventriloquist, won deserved recalls. The mechanical workings are the feature and they are refreshing. Walter C. Kelly, in a recital of a session in a Virginia court house and several dialect stories, made his act a laughing success. Irving Jones was well received with his songs. Lillian Shaw carried off the palm among the women with singing and imitations. Susie Fisher also pleased with songs. The Three Dumonds repeated their musical act, but a change is needed and there is enough ability shown to warrant the belief that something new and equally as good might easily be secured. Mlle. Chester and her statue dog and the Four Lukens added to the success of the bill. Salmon and Chester in coster songs, Henry and Francis in "The New Janitor," and the Boldens, a singing and dancing couple, were new and did well enough. Hills and Wilson gave eccentric dancing act which was well received. The Tanakas and the Kinetograph rounded out an unusually entertaining program. The present week winds up the regular "Wheel" season in this city. "The Yankee Doodle Girls" have been seen here twice before this season.——TROCADERO.—Ritter and Foster, reviewed under New Acts, featured a weak olio, which included George Shady, Douglass, Day and McAvoy, and the Laurents.——NOTES.—Manager Fred Wilson will start the contractors to work improving the Trocadero in a short time. Manager Dawson promises something rare in the way of "stock burlesque" at the Bijou, beginning next week. Willie Weston added an imitation of Lord "Kid" Broad to his list when playing here, but only tried it once. Lord Broad happened to be in the theatre when Weston tried it and Willie could have given Keller lessons in doing a vanishing act during his stay here. Sadie Huested is going to play dates this summer with George Guhl. The latter did a sketch with Anna Yale after the Yale-Huested combination was dissolved during the "Yankee Doodle Girls" season. Harry Newman, looking happy and prosperous, was in town all week. He goes with Dinkins again next season. KINKS.

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PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.).—John T. Thorne and Grace Carlton are two successful laugh inducers. Mr. Thornton's comedy is full of unctuous humor. The Five Piroscoffis give a good comedy juggling act. Melville Ellis made an emphatic hit in his musical monologue. James Kiernan appears in "The Taming of the Beast," a fairly funny playlet with pleasing songs and dances. He is assisted by Thomas Kiernan in a character impersonation. Stella Beardsley sings well and Nellie Bly, in Irish character, was good. Dean Edsall and Arthur Forbes are doing the Frank Keenan farce and are responsible for some of the fun in the bill. Cliff Gordon, the German comedian, as usual makes a hit. Mr. and Mrs. Jack Hayman do well with "The New Stenographer," and even better in a song or two. Hayes and Healy have some new business in their act and the little fellow makes a screaming hit in his burlesque. Laurel Ordway, excellent; Ralph Post and Ed Russell, clever in grotesque dancing and comedy; Herbert Deveau, in chalk talk and other features, round out the bill.——THE GAYETY (James E. Orr, mgr.).—Crowded houses are greeting the "Golden Crook" company during this the last week of the season. "Forty-five Seconds on Broadway" is the name of the burletta, a burlesque on George M. Cohan's play. Bessie Phillips, who has a magnetic style, sang some songs that took well. A ballet spectacle introducing the four seasons was a good feature. Ed Morton, a negro dialect singer, was well received. The Brothers Buch, acrobats, and the Fi-Fi Beauties, show girls, got a good hand. Lillian Lawrence was the leader of a good chorus "Sporting Life," a little skit, introduced considerable comedy and ended with a serious touch. Billie Arlington and Grace Delmore present a humorous creation, "My Husband." Anna Kelly led the finale, "The Golden Crook" grand march. MME. PITT.

PORTSMOUTH, O.

THE ORPHEUM (Charles Bahln, mgr.).—Petite Tulsa, "The Girl with the Big Black Eyes," is good in her character changes, but her last turn she kills by getting too gay with the boys. Fitzhugh and Bessie Lee, pleasing. Cliff Dean and company make laughs. Guy Stone, illustrated song singer, good. Moving pictures, only fair.—— CASINO (Fred C. Higley, mgr.).—The theatre at Millbrook Park opened this week to big business the first night. The company is a well-balanced one and their opening bill, "The Bachelor's Honeymoon," was well received.

ROY McELHANEY.

PUEBLO, COL.

EARL (G. M. Morris, mgr.).—Week 28: Gilbert Sarony and company, travesty on "Camille." Hearn, Clark and Franklin, comedy musical act. Meany and Anderson, rural comedy sketch. Jay Rogert, monologue. Tommy Hayes, Oscar Walsh and others. Fine attendance week 21.—LAKE MINNEQUA PARK (Joe Glass, mgr.).—Week 28: Dramatic stock company and park attractions. Large attendance week 21. E. D. SCOTT.

TOPEKA, KAN.

NOVELTY (A. H. Hagan, mgr.).—Big business rules. The moving pictures of the San Francisco disaster are the leading features and draw crowds. Mr. Hagan is compelled to give an extra performance each night. This house will close for the season June 4 and will reopen the latter part of August.——STAR (Harry Lewis, mgr.).—Business is satisfactory to the management. This house will also close for the season in a few weeks.—— AIRDOME (Crawford & Kane, mgrs.).—The airdome has just opened for the season, but business is very poor so far, the weather being the cause. ——Another tented theatre has entered the field here, known as H. D. Rucker's Famous Korak

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LOUIS H. FRIEDMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Week of 28 was the last of the season and a good bill was presented. Hurd, the magician, did several clever tricks. Ward and Curran in "The Terrible Judge" was well received, though their sketch is an old one. The Doherty Sisters are dainty dancers and slugers. Others were James Richmond Glenroy, the Great Provencios, Estelle Wordette and company, Eckhoff and Gordon and the Kinetograph.——STAR (T. W. Stair, mgr.).—The Parisian Belles, Manager Stair's own show, did well 28-2 with an extra attraction, pictures of the San Francisco earthquake and fire. "The Sultan's Wives" and "The Girl from Manila" gave Matt Kennedy many chances and he availed himself of them. The Suttons, Bertha Ames, Marvelous Henmans, Bruns and Morris did well in the olio. Next week the Star Theatre stock company will be seen. New features will be given weekly. Mr. Stair will have an amateur night every Friday.——HANLON'S POINT (L. Solmon, mgr.; C. MacMahon, amusement mgr.).—Huston-Dallas company, Middleton and his manikins, Elizabeth Miller, Barker and Barker and the Great Klasness formed a fair bill. Fair business.——SUNNYSIDE SUMMER THEATRE (E. Brooker, mgr.).—Frank Smith, illustrated songs; the Lyons in songs and dances and moving pictures did well at this new resort week of 28. HARTLEY.

TRENTON, N. J.

LAKESIDE THEATRE, Spring Lake Park, opened Monday evening, somewhat of an improvement over last year, the management having expended $5,000. Something new this year is the electric theatre opposite the pavilion. The main attraction this week is the biograph views of the San Francisco disaster and illustrated songs. Close to 500 persons braved the weather conditions to witness a program of high class vaudeville. Maxwell and Dudley opened the bill and scored strongly. The Caldownie Sisters, gowned handsomely, won favor. Nellie Rice, singing comedienne, was compelled to respond. Van Brothers proved their ability to play musical instruments, scoring as big as when they were last seen here with the Al G. Fields' Minstrels. The work of "Johnny" Clark, purveyor of wit and humor, kept the audience in an uproar from the start.

H. B. H.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).—Week 28: This is the thirty-ninth and closing week of vaudeville at this house. Bert Leslie and Robert Dailey in a laughable sketch entitled "A Bit of Tomfoolery" were well received. Jane Courthope and company in "A Fisherman's Luck," thoroughly amusing and well presented. Genaro and Bailey in a one act play entitled "A Victim of Circumstances," amusing. Taylor Holmes, monologist, is above the average and was appreciated. Bryant and Saville in their comedy skit "Start Me" created a favorable impression. Eleanor Henry, vocal soloist, was generously applauded. Maize Brothers in a good comedy acrobatic act, good. Motion pictures are shown. Next week Proctor's Fifth Avenue Dramatic Company will open the summer season of stock plays.——ALTRO PARK (Max Rosen, mgr.), formerly Dreamland, on the Albany Road, opened its gates to the public to-day with large attendance. Thousands of dollars have been spent on this park, which is practically a new resort. Features of interest will be band music and vaudeville.——ELECTRIC PARK, Kinderhook Lake (J. M. Willson, mgr.).—Crowds flocked to the opening. All the regular attractions of the park were in operation; in addition Gartland's Band gave concerts afternoon and evening.——LAGOON ISLAND PARK (J. A. Webber, mgr.) had its formal opening for the season to-day. Many of the old attractions are still retained, also many new ones have been added. This is a popular resort and had a good attendance afternoon and evening. J. J. M.

WORCESTER, MASS.

LINCOLN PARK THEATRE (Sanford Wallin, mgr.).—Jones and Sutton, singing team, fair; Chalk Saunders, good; Mr. and Mrs. McGreevy, good; Burke's dogs, fair; Kelly and Kent, excellent; The Smith Troupe of Acrobats, well received.——WHITE CITY.—The Four Le Pearls in a casting act were very good, as were the Wolf Brothers on the bounding billiard tables; "Chick," comedy bicyclist, was fair, and Vera Courtleigh, singing comedienne, was good.——

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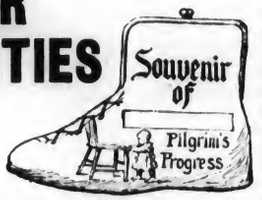

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PINEHURST PARK.—Reta and Inez Kaufman were good; Frank Ross, Hebrew comedian, well received; Helen Jewell, singing act, fair; Bonda, contortionist, was excellent; Lasher and Lake were good in Irish comedy; The Wonderful Dogs and Ponies made a hit.——NOTES.—Pinehurst Park opened with a grand electrical display May 30. Many new attractions have been added this season. Nellie Mason is making a decided hit at Poli's this week singing illustrated songs. Albert Scott, formerly of vaudeville, now a stage director, was in New York last week, where he attended the rehearsals of the operas "Aida" and "Carmen," which were produced at the Fourteenth Street Theatre last Monday. Mme. Clough, the leading soprano of this company, has been under the personal instruction of Mr. Scott for the past year. HARLOW L. STEELE.

YORK, PA.

HIGHLAND PARK.—Opened May 26 with Spring Garden Band as the attraction, with standing room at a premium. Week of 28: The Park Amusement Company, to all appearances a batch of amateurs. The only thing to commend is a dramatic recitation by Denton Vane, late of "The Choir Singer." JACK DIAMOND.

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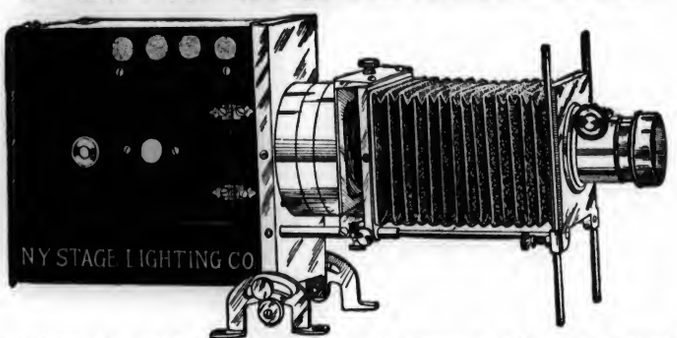

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WILLIAM COURTLEIGH

& CO. in

"UNDER THE THIRD DEGREE"

By R. C. McCULLOCH

Pittsburg Post says: The protean play given by William Courtleigh and his company in the Grand during the past week at the head of the continuous vaudeville bill there, was a genuine and artistic delight. Mr. Courtleigh played the eight parts undertaken by him in "Under the Third Degree" with fine discrimination and excellence.

Pittsburg Times:

In his rather crudely constructed little playlet "The Third Degree," Mr. Courtleigh successfully portrays eight different and strikingly contrasted roles within the space of 30 minutes. To give such an undertaking even the semblance of success requires very quick and facile acting art.

Mr. Courtleigh plays all the parts with surprising accuracy. His work reflects far more than mere change of clothes and facile makeup. In voice, mental poise and character indication this young actor demonstrates a real genius for protean portrayal and reveals unexpected powers of discrimination and acting intelligence.

Pittsburg Dispatch:

Nothing at any of the theatres the past week has been worthy of deeper consideration than the work of Mr. William Courtleigh in his one-act protean play, "Under the Third Degree," which he has been playing at the Grand. With a vehicle possessing no intrinsic value from a dramatic point of view the actor has managed, by virtue of his own extraordinary gifts, to lift his act out of the depths of mediocrity to an altitude of histrionic perfection rivaling the best examples of the modern legitimate drama. Nine characters are portrayed by Mr. Courtleigh in this little playlet, and in each one the art of the actor serves to make effective the change of identity. There is consummate skill in this versatility, something far and beyond the commonplace "change artist" which we are wont to see in vaudeville, and at times Mr. Courtleigh revealed the flame of true genius. In his closing scene, where as Jim Werner, the firebug, under the third degree, the police reveal to him the horrible truth that he is not only an incendiary, but a murderer—the slayer of his own flesh and blood, the sickly little boy whom he loved so well—his work commanded the closest attention and called for the most unstinted praise. An Italian, a Jew, a German, an Irish policeman, a simple-minded boy, a tough political boss, a Chinaman and an American workingman were parts which Mr. Courtleigh portrayed in this American adaptation of Jean Millerande's story, which has formed the basis also for Henri De Vries' play of "A Case of Arson."

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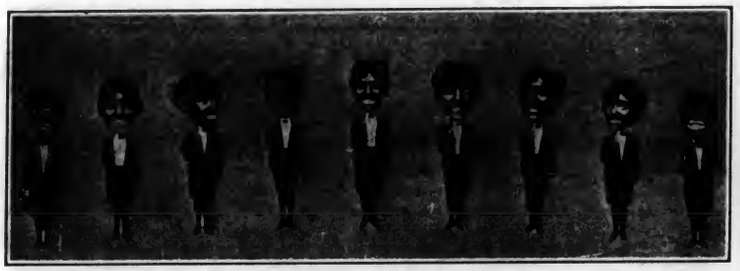

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" 10—G. O. H., Pittsburg, Pa.
" 17—Chase's, Washington, D. C.
" 24—Maryland, Baltimore, Md.
Oct. 1—Keith's, Philadelphia, Pa.
" 8—Keith's, Providence, R. I.
" 15—Keith's, Boston, Mass.
" 22—Moore's, Portland, Me.
" 29—Keith's, New York City.
Nov. 5—G. O. H., Syracuse, N. Y.
" 12—Temple, Detroit, Mich.
" 19—Moore's, Rochester, N. Y.
" 26—Shea's, Buffalo, N. Y.
Dec. 3—Shea's, Toronto, Can.
" 10—Travel.
" 17—Majestic, Chicago.
" 24—Haymarket, Chicago.
" 31—Columbia, St. Louis.
Jan. 7—Olympic, Chicago.
" 14—G. O. H., Indianapolis.
" 21—Columbia, Cincinnati.
" 28—Hopkins', Louisville.
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" 10—Majestic, Little Rock, Ark.
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Presenting His Sketches

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A GERMAN COMEDY SKETCH.

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The wonderful acting ape.

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14 Minutes in One

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Home at last and taking a rest
From a thirty weeks' trip in the Middle West,
The story is truly and quickly told—
We have the act and are getting the gold.
Two weeks idle and then work starts
For J. K. Burke and his circuit of parks.

Have some open time in September
(Agents and managers kindly remember),
For good acts next season
A demand there will be,
So write at once to

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Just closed successful season with Orpheum Road Show. Proctor's and Keith's Circuits to follow.

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EN ROUTE REILLY & WOODS' BIG SHOW.

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3-ARMSTRONGS-3

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and her Arabian Whirlwinds
IN VAUDEVILLE
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Arthur J. McWATERS and Miss Grace TYSON
In a Spectacular Musical Comedy
"VAUDEVILLE"
WEEK JUNE 4, KEITH, CLEVELAND.
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HIGH CLASS COMEDY MUSICAL ACT
AT LIBERTY FOR NEXT SEASON
This season FEATURE ACT NEW YORK STARS

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Variety's Greatest Comedy Cycle Act
Concluding with a series of poses, accompanied by a monologue by FRED ST. ONGE.
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WEEK MAY 21, PASTOR'S
Signed with Bob Manchester for next season.

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"The How-de-do-de Man" in Vaudeville

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Characteristic Songs

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COMEDIAN
And His Dog, - FINNEGAN
In Vaudeville

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JOE **Fields** -- MARK **Wolley**
"A TRIP IN AN AIRSHIP."
Week June 4, Electric Park, Baltimore.

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Season 1901-2—Great Lafayette Show.
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VARIETY

VOL. II., NO. 13. JUNE 9, 1906. PRICE FIVE CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

THE VAUDEVILLE SITUATION.

The vaudeville situation has revolved since the last issue of Variety until at the present moment the William Morris office occupies the centre of the stage.

The reports that the Western Vaudeville Association would take some decisive action during the week proved groundless, Messrs. Meyerfeld and Beck having left New York for Chicago on Thursday morning. They will return again in about three weeks. There seems to be a foundation for the report that the Western people have agreed with Keith on foreign bookings up to next fall, but no papers have been signed, nor is it probable that any will be if a loophole of any kind for escape is left. There is no inclination on its part to bind their managers down under a written agreement with Keith, preferring to remain independent as long as opposition does not compel such action to be taken.

The Keith office is almost demoralized. Nothing has been gained by the acquisition of Proctor and Poli. Neither the Sullivan-Considine circuit or Western people have been added to the Keith list, and a strong rumor says that the contemplated "merger" between Keith and Klaw & Erlanger is all but off. In the extremity that Keith is driven to, however, at this time, he may sacrifice considerable to effect the K. & E. alliance.

There is no question but that William Morris will have a strong circuit at an early date. All the indications point to that. Houses and sites are being selected which together with those he now books for will give him a list of magnitude.

If the Western Vaudeville Association books through the Morris office it will be to prevent the Western time of the Sullivan-Considine circuit falling under the influence of that agent. On the other hand, if the Sullivan-Considine circuit places its houses with Morris the effect will be far-reaching. In a way it may be disastrous to the Keith office, for some of the Keith managers who have been booking through his office for a long time are said to be willing to change their allegiance immediately upon Morris developing sufficient strength to justify the action.

Provided neither of the independent circuits forms an alliance with either side, Morris will have plenty of houses to book for.

The Western Vaudeville Association may wait until fall before announcing what it intends doing; the same applies to the Sullivan-Considine circuit. In the meantime the managers of the Morris office will continue to secure theatres until the Morris office will be unable to accept either through having the principal cities covered.

The Keith office made a fatal error when it offered prohibitive terms to the remaining managers on the Morris list. Another mistake was in not booking all the available acts immediately upon Proctor and Poli joining the office. It left Morris time to recover, which he has done.

The artist views the situation with complacency. The coming season looks good to him.

A GENERAL PRESS AGENT.

The new office of "General Press Agent" has been created in the Keith Booking Agency. John T. Fynes, brother of J. Austin Fynes, has been selected to fill the position.

THE BURLESQUE SITUATION.

Nothing of importance leaked out for publication during the week in the present strife between the two burlesque Wheels. Any day, though, may bring forth news of interest.

Members of the Empire Circuit (Western Wheel) have intimated that there would be an announcement made within a short time of new acquisitions, one having gone so far as to say that soon a "bomb" would be exploded that would exceed the concussion caused by the previous one, referring to the addition of Sullivan & Kraus to the Empire Circuit.

The Eastern Wheel men say that, while they may perhaps be obliged to remain passive as regards the New York City proposition for next season or until entry in the Sullivan & Kraus houses here has been denied their shows, there is under way a plan whereby an immediate legal determination may be had of their standing.

The meeting for routing of the Eastern Wheel shows will be held on June 27. Probably shortly afterward an application will be made in the United States Court for a restraining order against Sullivan & Kraus on the ground that they have or intend to break the contract made with the Eastern Wheel through joining the Western.

This may bring the matter to a focus, and although no confirmation will be given of the report that the Eastern Wheel is preparing itself for an adverse decision by accumulating theatres in New York, little doubt exists that this is being done.

Hurtig & Seamon's Music Hall on 125th street has been mentioned; also the Murray Hill Theatre.

A Western Wheel man, speaking privately, said that although Sullivan & Kraus anticipated no legal action, they were ready for whatever might present itself, as no breach of contract had been made through the removal of the houses to the other circuit.

Rumors are still in circulation that the Empire Circuit is endeavoring to induce Hyde & Behman to leave their present associates in the Eastern Wheel.

THOMPSON & DUNDY WITH MORRIS.

An agreement almost on the point of closing will bring the Hippodrome and Thompson & Dundy, its managers, into William Morris' office. This occurring, all foreign acts will be booked through that office.

Since the success of "The Yankee Circus" in Chicago, the Hippodrome firm has decided positively to build in the Windy City, which will give it two immense theatres in the United States, capable of offering from fifteen to twenty-five weeks under their management alone. There is an independent venture of this kind now under way in Cleveland, adding more time to the Hippodrome route.

When the agreement has been effected it is understood that Clifford C. Fischer will give up his office in the Holland Building, going abroad as a representative for Thompson & Dundy and Morris.

ELLEN TERRY SURE.

In spite of all rumors to the contrary, Ellen Terry will come to America in September for a vaudeville engagement in the Percy Williams houses.

CONSIDINE EXPLAINS HIS POSITION.

With the vaudeville interest largely centred in the proposed action of the Sullivan-Considine-International Theatre Company, the two forming the whole commonly known as "the Sullivan-Considine circuit," John W. Considine, who figures largely in the formation, was asked on Thursday for a statement regarding the attitude of the interests he represents.

Mr. Considine did not seek to evade the issue, replying, "We are waiting to see what the big people of vaudeville are going to do. John J. Ryan, who is largely interested in the International Theatre Company, with which the Sullivan-Considine circuit is allied, is now out of town. We are in no hurry to take any action, but will do so when we decide what is to our best interest. During the summer vaudeville is dull, and so far as I can see there is no great hurry. I have spoken to both the Keith people and Morris, but it is not settled in any way."

Asked what effect the booking of the John Cort circuit in the Northwest by the Western Vaudeville Association would have upon a decision reached, Considine answered: "The houses of Mr. Cort must be considered opposition wherever they are in our towns, and it does not seem plausible, does it, that we wish to connect ourselves with our opposition? It is unlikely that any action will be taken by us right away, say within a week, at least. I had an appointment with Keith and Erlanger at the New York Roof last night, but I was an hour late and missed the party."

MARTIN BECK WON'T TALK.

When Martin Beck, general manager of the Orpheum Circuit, was asked this week whether the Western Vaudeville Association would sign an agreement with Keith or book through the office of William Morris, Mr. Beck replied: "I don't want to talk about it at all. You will hear something soon that will be satisfactory to everybody."

Morris Meyerfeld, Jr., the president of the circuit, upon having the same question put to him, and being reminded that he had always said that the Orpheum Circuit would remain neutral as long as possible, answered: "What I have always said still holds good. Further than that I don't care to say anything for publication."

KEITH BARRED.

There will be a dearth of Keith agents around Hammerstein's Victoria Theatre hereafter. D. F. Hennessy received information direct from Oscar Hammerstein last Sunday that neither he, Mr. Keith nor any employee would longer be welcomed.

Mr. Hammerstein was not over particular in the manner of expressing his reason for the action, and was led to it through the frequent visitations by the agents attached to the Keith office.

Not believing they were altogether impelled through a frantic desire to see the show at the Victoria each evening, the supposition presented itself that the cause may have been to gain information.

With the present tension between the vaudeville factions at an ebb, Mr. Hammerstein clinched the matter by his ultimatum.

LUESCHER'S PLANS.

Mark Luescher is the new lessee of the Chestnut Street Theatre in Philadelphia, and his financial backer is Levey, who conducts a chain of cleaning and dyeing establishments throughout the city. The deal was consummated through Felix Isman, the real estate operator of Philadelphia, who in turn is said to be the financial sponsor for Mr. Levey. The lease for the Philadelphia playhouse was signed immediately after Luescher's retirement from the Proctor forces on Monday, and he is already laying plans for a chain of vaudeville houses. Luescher's brother conducts the National in Rochester and, with Hurtig & Seamon, the Bastable in Syracuse. Hurtig & Seamon's participation in the Bastable lease ceases with the current year. The Luescher interests are in active negotiation for houses in Buffalo and Pittsburg. The former manager for Mr. Proctor has just spent a couple of days in those towns discussing the details of the scheme with local capitalists.

Whatever arrangements are made will be subject, however, to the booking arrangements of William Morris with any circuit having a vaudeville theatre established in either of the cities.

HAMMERSTEIN AND PHILADELPHIA.

Oscar Hammerstein spent two days in Philadelphia this week and upon his return said that there would be nothing to divulge in relation to his vaudeville plans for that city within a week.

Mr. Hammerstein may have seen Thomas Wanamaker, who is building a theatre next to the Lyric on Broad street, and that may be the permanent home of Hammerstein's Victoria, by which name any house acquired will be known.

As a temporary home in Philadelphia, however, the Chestnut Street Theatre, now under lease to Mark Luescher, will probably be run by Messrs. Luescher and Hammerstein jointly until the other house is completed.

CHASE MUST BUILD.

Washington, June 8.

There is much speculation here as to where the new Chase's vaudeville theatre will be located. The old site has been taken over by the Government as an additional site for a park to extend to the Post-office. The present Chase's will be demolished. No announcement of a new location for the playhouse has been made.

EASTERN WHEEL IN RICHMOND.

The Eastern Wheel of burlesque will have a new theatre in Richmond, Va., open for business by January 1 next.

A site has been secured in the Virginia town and building operations will shortly commence.

The building of the new house at Memphis, Tenn., is now under way.

GOLDEN'S BENEFIT AT NEW YORK.

The New York Theatre will be the scene of Geo. Fuller Golden's benefit on June 17. Applications from volunteers to appear have been arriving in floods.

Tickets are being disposed of in quantities. The White Rats of America placed an order for fifty at $5 each. Several individuals have paid large sums for single seats, and the affair promises the largest financial and entertaining returns of the season.

VARIETY

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VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will not be honest from the first page to the last.

Martin Beck and "Eddie" Shayne had a verbal tilt last week during which each paid his respects to the other.

Jack Wilson and company have been booked for forty-eight weeks over the Keith circuit, including Western time.

The boy in the Duffin-Redcay troupe of acrobats broke his ankle while playing in the Orrin Bros.' circus in Mexico recently.

Mary Manson, a youthful singer, is now with McWaters and Tyson, after having attempted vaudeville as a single entertainer.

Walter McPherson, one of the original Spook Minstrels, has left the company and will undertake a tour as a single singer in vaudeville.

Helston and Hood, having closed with the "California Girls" burlesque company, are now at Riverside Park, Boise City, Idaho, in stock.

The Variety Artistes' Federation in England now holds seventy meetings throughout the provinces weekly and has over 1,400 members.

Dick Temple will play a few weeks in the continuous prior to the opening of his regular season in August with the Marie Cahill company.

John L. Sullivan recently appeared for a week at one of the cheaper Western variety houses and the receipts for the seven days aggregated $6,000.

John P. Rogers, the former basso of Talbot and Rogers, has signed for the Melville B. Raymond production of "Little Jack Horner" for next season.

Grapewin and Chance received an offer from Keith for forty-two weeks at less than one-half the weekly salary that they are accustomed to collect in vaudeville.

Lily Seville, the English singing comedienne, sails to-day for home. Miss Seville returns in September to fulfil twenty weeks now booked over the Keith circuit.

Ed Girard, who was resident manager for Percy Williams at the Gotham, East New York, is managing "Pharaoh's Daughter," a new attraction in Dreamland, Coney Island.

George M. Cohan owns a one-third interest in the new Smith-Sousa opera "The Free Lance," which failed to play to capacity at the New Amsterdam Theatre recently.

Machnow, the Russian giant, sailed on the Prætoria last Monday. It was the only boat to be found that could accommodate him. He will appear on Hammerstein's Roof over here.

Al Onken, one of the booking managers for the Sullivan-Considine circuit, will make his headquarters for the summer at the Family Theatre in East 125th street, the circuit's city house.

Julius Steger, the operatic vocalist, will open at Proctor's Newark Theatre on Monday next in a sketch called "The Fourth Commandment," based upon a story similar in theme to "The Music Master."

Rosaire and Doretto cancelled their Detroit date this week. The Piccolo Midgets replaced them. The midgets are not feeling well though, and will rest during the next two weeks, having cancelled that time.

The St. Onge Brothers have been booked for a tour of Europe covering a period of two years. They will open at the Wintergarten, Berlin, in August for a six weeks stay. Booking secured by Alex Steiner.

The former team of Watson and Keeler has been rent asunder. Watson will go alone next season with "The Twentieth Century Girls." Keeler, it is reported, will seek another partner and continue on under the old name.

Bonita, formerly the leading woman of "Wine, Woman and Song," the burlesque company belonging to M. M. Thiese, will be starred next season in a musical comedy managed by Mr. Thiese and Will Drew. Combination theatres will be played.

Susie Fisher, last with Frank Daniels in "Sergeant Brue," has gone and entered vaudeville and nobody ever heard a word about it until she appeared at Keith's, Boston, this week. She is singing the same songs she used in the musical comedy.

William A. Brady and Joseph Hart had a heated discussion behind the scenes at the New York Roof on Tuesday evening as to the advisability of playing through the scheduled performance or closing down after the first act of "Seeing New York."

The little youngster in blackface used as the comedian by Lalla Selbini in her exposure act on Hammerstein's Roof is a Boer. Miss Selbini and her husband (Willie Pantzer of the Pantzer Trio) picked the "kid" up while playing in South Africa.

James Leonard and wife, who have been principal members of Fred Irwin's shows, have been coaxed away from the organization, which is affiliated with the Eastern Wheel, to sign for several years with one of T. W. Dinkins' burlesque productions.

Jim Plunkett, in association with his brother Joseph, who is connected with the executive staff of Liebler & Co., opened a roller skating rink in the Harlem Casino on Monday and says that despite the hot weather the place is doing an excellent business.

Alex. Steiner and Mrs. J. Steiner, his sister-in-law and wife of the director of the Wintergarten in Berlin, will sail for Europe in July, Mr. Steiner going to London first and Mrs. Steiner directly home. The homely philosophy of Steiner will be missed during his absence.

Happy Fanny Fields, who is back to her native heath on a vacation, returns to London in August. She won't jeopardize her excellent standing in England by risking a failure in her own country. Fanny's pronunciation now flavors strongly of the "cawnt" and "fawncy" variety.

There is a story told of John D. Gilbert, the comedian, that at one time while Mr. Gilbert was behind his company at San Jose, Cal., he received a wire from the manager from San Francisco informing him to join at Portland. Gilbert replied: "O. K. Which—Maine or Oregon?"

Lottie Blackford (Mrs. W. V. Jennings), of Blackford and Harlowe, sails to-day for London, Eng., where she will visit her parents, whom she has not seen in years. She will return for the rehearsals of Dinkins' "Utopians," with which company she has signed for next season.

A diamond fob was presented to Jas. H. Curtin, manager of the London Theatre, by New York Lodge No. 1, T. M. A., as a recognition of his efforts in disposing of the most tickets for the recent affair given at the Grand Central Palace. Mr. Curtin established the same record last year.

Ed S. Keller was compelled to abandon his scheme for playing Cissie Loftus next season at the head of her own vaudeville organization. Selma Braatz had also been signed for the company. But the present condition of affairs made it impossible to lay out a route. Hence the signing with Joe Weber.

Couture and Gillette, booked for the Alhambra this week, were replaced on Tuesday evening by Laveen and Cross, both members of the team having been temporarily incapacitated. David Couture was seized with a hemorrhage of the nose and Charles Gillette got into some kind of an altercation with another artist on the bill.

What burlesque shows, if any, are to take the place of those lost to the Columbia Amusement Company (Eastern Wheel of Burlesque) by the transfer to the Empire Circuit of the Sullivan & Kraus interests will not be decided until the day of the annual drawing, set for June 28. The drawings will be made at the Fifth Avenue Hotel.

The Keith Booking Agency may yet be named "The United Booking Agency." Mr. Keith had that name in mind some time since when a proposition was made to William Morris to enter the Keith office. Although that will probably never come about, the Keith executives think that the name of "Keith" left off the title would in a measure remove the red flag from the artists' sight.

Harry Cooper of the Empire City Quartet, while attempting facetiousness last week when playing Hammerstein's, suffered somewhat through a retort of Oscar Hammerstein. A few managerial lights stood on the corner near the Victoria Theatre when Cooper drove by with a cab he had purloined for a moment. Driving close to the curb Cooper attracted their attention. Looking up Oscar said, "Ah, that is the business you should have stuck to."

A male member of the Majestic Trio (colored) used his "head" to excellent advantage last week at the Fifty-eighth street theatre. A white woman of a rather "loud" box party during one performance threw the colored man a bouquet of violets which she removed from her corsage. Without deigning a look at either the flowers or the donor, he kicked the bouquet off the stage into the wings, proceeding with his part without noticing the incident further.

"The Limit," the somersaulting automobile exhibition which was the feature of the Barnum-Bailey show at Madison Square Garden, has been discontinued since the road tour of the circus commenced. Octavia La Tour, the French girl who rode in the machine, has returned to her native land. The show people explain that the reason for the closing of the act was the inability to secure a firm foundation for the landing board in the day stands. The girl received $1,500 weekly for the act, it is said.

Why the Vaudeville Artists of America Should Organize

BY SIME.

About the only danger to the complete organization of the vaudeville artists at the present time is that the prospect for tranquillity in so far as he is concerned for next season will allay apprehension and laxity will follow.

This should be avoided under all circumstances. "In times of peace prepare for war." The general who uttered that quotation had a foresight that every vaudeville artist should deem it his duty to live up to.

Whether the managerial end of vaudeville be a close corporation or an open field, it devolves upon the artist to prepare himself by organization.

If the competition between the managers keep the evils at a minimum, that will afford so much more time for thorough work until the day when the association of artists may be handy.

There are now two societies formed and open to desirable applicants. The White Rats, the older organization, have no limited lines, while the Comedy Club will accept only members eligible for election through coming under that heading.

From the understanding of the purposes of the Comedy Club it has not been formed under the belief that it may eventually control vaudeville or become the largest aggregation of artists.

Its membership is defined, and under that limitation it can never include the artists as a whole.

The White Rats, on the other hand, has none other than the customary restrictions regarding its members, and may elect any vaudeville artist it votes favorably upon to membership.

Between the two organizations every reputable vaudeville artist in America should be enrolled. When the time is considered opportune a joint committee selected from both bodies should meet for the purpose of devising the best ways and means to accomplish this.

Nothing will be gained by the White Rats and the Comedy Club working at cross purposes. A perfectly plain proclamation should be issued by each setting forth unqualifiedly that membership in both may be held and that one does not conflict with the other.

Secrecy should be maintained. The monthly membership list issued by the White Rats ought to be discontinued. It gives information possibly not otherwise obtainable, placing the managers in possession of the strength of the order, with the knowledge where to look for the weak spots, if any.

The Comedy Club should be circumspect in this regard also. Where no information is given out the facts will be exaggerated and the society receive a fictitious strength, thereby adding to its influence.

The strain for the past three weeks must have awakened all artists to a realizing sense of their danger if the vaudeville world is ever placed under one head. That is or should be ample reason in itself why an organization is required immediately.

But the artists should look away into the future. What may have passed over for the present can occur again. Admitting that vaudeville will never wholly be cornered, it may be in a position of approaching practical control for a period anyway. If that is ever reached an alliance will undoubtedly be effected with foreign managers. When that has been gained all the avenues for work to artists will be closed excepting under the direction of the combine and such other small time as is always available.

To offset this and be prepared the organization here should be hurried, and when toward completion, or nearly so, a union should be formed with the foreign artists' societies, giving an international grand body and acquiring the same power throughout the world wherever vaudeville is played that would be received at home through its own members.

This will work to the advantage of artists everywhere. It can be done, not in a minute, no more than a combination of the managers could be thus quickly formed, but time, patience, thought and work will bring it about.

The society of all the artists in America must be on a substantial basis. The election of a new president for the White Rats takes place one week from to-morrow. After that it is possible that the name will be changed to something more distinctive.

All associations of vaudeville artists ought to affiliate, giving more power to the stronger. Too many bodies may ruin the result.

It has been suggested that when an organization of an imposing membership in numbers has been effected that some sort of a working agreement could be entered into with the Theatrical Mechanics' Association. That society is a powerful body, holding full sway behind the footlights and fears nothing from any manager, having the balance of power.

The suggestion may be worthy of serious consideration at the proper time. Now it must be organize, and organize quickly.

MISS TILLEY'S LAST APPEARANCE.

The last opportunity of seeing Vesta Tilley in this country will occur at the final concert given at the Colonial this week. The redoubtable vaudeville impressario Percy Williams, who has been exploiting the clever English artiste for the past six weeks in his theatres, says "it is positively Miss Tilley's last appearance in America." A silver loving cup is to be presented by the management. Dave Robinson, manager of the Alhambra, received an elaborate cane from Miss Tilley as a memento.

HAMMERSTEIN'S OFFER TO KEITH.

On last Monday night Oscar Hammerstein wrote and mailed a letter to B. F. Keith offering to purchase Keith's theatre in Philadelphia, saying that he understood it was on the market, and to purchase it would save him (Hammerstein) the annoyance of building there.

The letter contained other remarks, the gist being that Mr. Hammerstein believed he had more chance of success in Philadelphia with a Hammerstein show than Mr. Keith had in Longacre square with a Keith bill.

VAUDEVILLE NEXT SEASON.

The events of the past two weeks have so shaped themselves that a reasonably fair forecast may be made of vaudeville for the coming season.

The combination of the Keith-Poli-Proctor interests threatened a one-sided outlook for the artist, but from the box-office point of view it did not become even a matter of speculation whether the managers remaining in William Morris' office, who had been offering large salaries for features, would be obliged to corral more houses for an outlet for the acts when secured.

The announcement by Messrs. Williams and Hammerstein of their intention to give vaudeville out of town on the same scale as presented in their theatres here virtually settles the questions of opposition and competition.

These are the two necessities to the artist in order that time and salary may be abundant. With Mr. Williams in Boston and Mr. Hammerstein in Philadelphia, even though these managers do not extend their operations to other cities, it means that the Morris office will be past its former strength before September 1. The action of these prominent managers will invest confidence, bringing large and small houses into the Morris office for the benefit to be derived from its bookings as exemplified by the Williams and Hammerstein weekly bills.

The more important result to be obtained, however, will be that of forcing the Keith houses in cities where the Morris opposition exists to give a higher grade of vaudeville than has heretofore been offered. Keith will be in a similar position to that in which the two managers found themselves after the desertion of Proctor.

Keith will discover that his name will not attract patrons, while a real vaudeville bill is being presented elsewhere in the same city, and to secure the acts requisite to meet the opposing forces he will be obliged to pay the prices and provide the time. To do the latter other houses on the Keith circuit will have to be included in the routings, and once the outside country is educated up to good vaudeville it will not allow the brand to deteriorate, with the consequence that when Keith plays the best acts he will be compelled to maintain the standard to the advantage of the artist and vaudeville in general.

If the present complication existing between the moves of the Western Vaudeville Association and the Sullivan-Considine circuit works out to place these two forces in array against each other, the situation will become so much more favorable.

Provided no untoward event occurs between now and the opening of next season, the artist will be the gainer in every way and vaudeville receive an impetus in a single season that would not have been received in five years otherwise.

WILMER NOT WORRIED.

Sidney Wilmer, of Wilmer & Vincent, sailed this week for a long trip, including a visit to South America.

Will H. Ward, German comedian, last with Tom Miner's Bohemians, has signed with Ed Miner's American Burlesquers for the coming tour.

Richard Pitrot is scheduled to sail for Europe the first week in July.

BURLESQUE NEXT SEASON.

On one point a burlesque admirer may rest content. During the season of '06-'07 more and better burlesque shows will be seen than any heretofore produced.

The rivalry between the two burlesque "wheels" will bring that about.

Managers in both divisions are making extensive preparations for the coming season. Higher salaries have been contracted for, a general advance of between forty and fifty per cent having been paid, excepting for chorus girls.

More attention is being given to the burlesques. The books for the opening and closing numbers will be carefully written and edited.

"Clean" is the cry of the managers. Both sides have acquired houses which to be properly supported must have wholesome shows. Burlesque is advancing, and while the strife between the two factions has made it expensive for each in the gathering together of its shows, the gait once struck must be maintained. Burlesque will never again reach the level of the long ago.

Regardless of the ultimate ending of the burlesque "war," the present competition between the Eastern and Western Burlesque Wheels will have a lasting effect upon the quality of the offerings in future.

The orchestra and not the gallery hereafter will be played to. That this is advisable has been proved, and shows catering to the gentle folk will prevail.

Whatever may happen between now and fall between the opposing wheels in the burlesque struggle will have no appreciable effect upon next season's productions. Contracts have been entered into, most artists engaged, and the plans in so far as the shows are concerned will not be affected.

The outlook for burlesque in point of patronage in the future is excellent. The quality will bring business, for the average burlesque show the coming season will compare with a vaudeville organization, having the additional flavor of a musical comedy.

The dearth of musical shows the season now ending will add a considerable patronage hereafter. The public will turn to burlesque as a regular supply.

One season of solid, clean burlesque will do more for the business than anything else possible. It is a common belief that next season will be the one.

ENGLISH ARTISTS ARRIVE.

Without preliminary tooting of horns or even an engagement for a single day booked, Sam Soda and Ida Gladstone arrived last week from England.

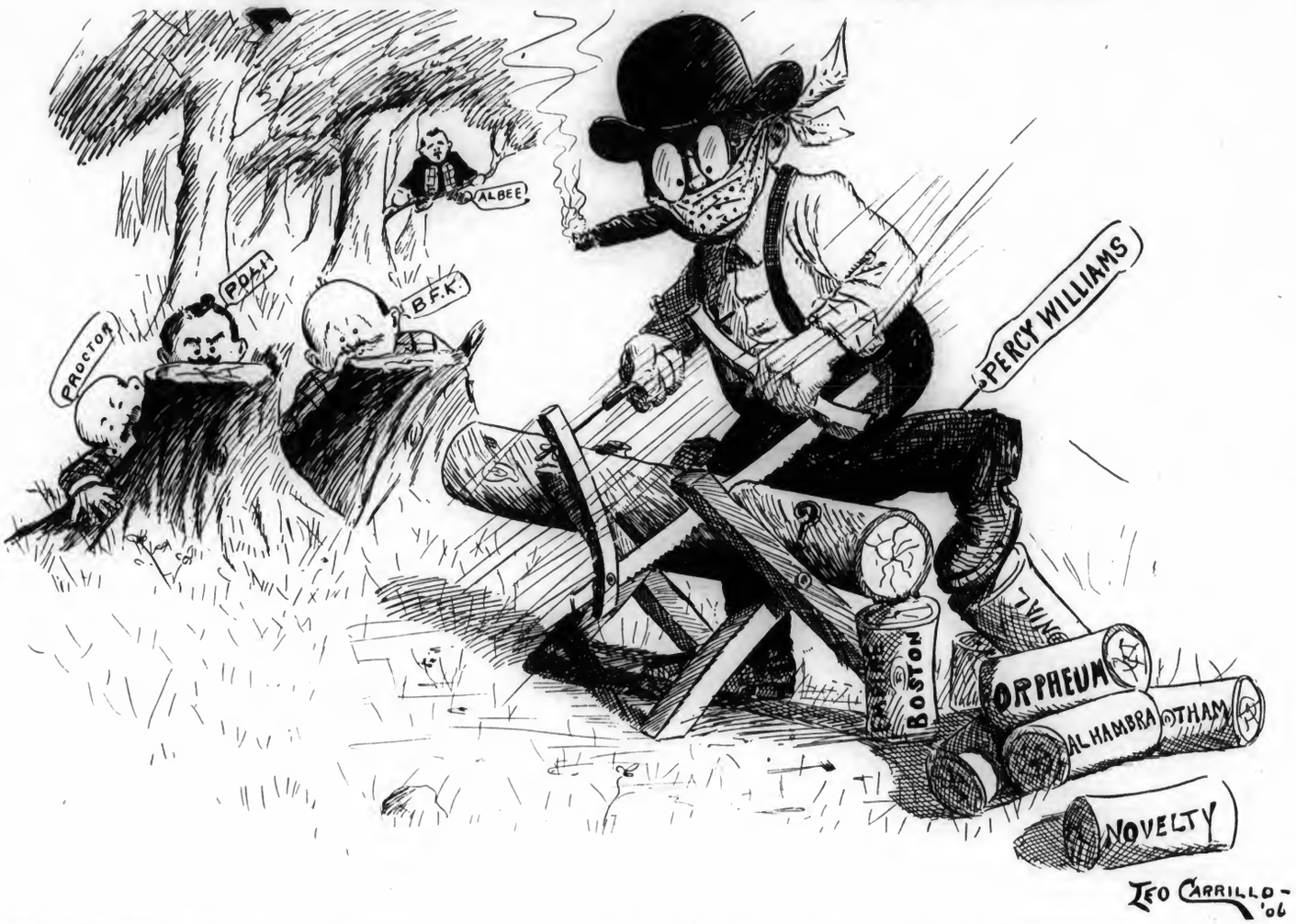
They are now looking for time. Mr. Soda is a comedian who improvises, while Miss Gladstone is a character change singer. Both are said to have some reputation at home.

THE TYSON FAMILY RESTING.

After a full season at the Bon Ton Theatre in Philadelphia, owned by her sister, Mrs. John G. Jermon, Maryland I. Tyson will visit her parents, Mr. and Mrs. Frank Tieman, at Baltimore.

Mrs. Jermon (nee Lillian Tyson) has recovered from a severe attack of typhoid pneumonia and will rest at her country home in Arlington, Md., while Virginia Tyson, after the close of the "Golden Crook" burlesque company, will also spend the summer.

LEO CARRILLO'S CARTOON OF THE WEEK.



REMICK & CO. DENY.

The firm of J. H. Remick & Co. requests Variety to deny emphatically the rumor which has been persistently circulated that Mose Gumble, manager of its professional department in New York, would be transferred to the Chicago office. No such thing has been contemplated, they declare, and the report has absolutely no foundation in fact.

WILKES-BARRE WILL BE INVADED.

There is a well-thought-out-plan under way whereby some of the managers now booking through the Morris office will build a vaudeville theatre in Wilkes-Barre, Pa.

S. Z. Poli has a theatre in prospect there, but the surrounding territory to draw from is so thickly populated that the Morris contingent has decided that the town will easily stand opposition.

WHO GETS THE ARCADE?

The practically new theatre at Sixty-fifth street and Broadway in the Arcade Building has been overlooked in the rush for out-of-town sites.

It has a seating capacity of about 1,400 and is close enough to the Colonial, a few blocks down the street, to be formidable opposition. The customary rumor that Keith is after it is going the rounds. Another report said that Lasky & Rolfe might lease it. It is on the market.

GRAND STREET THEATRE CLOSES.

The Adler theatre on Grand street, New York, lately leased by Maurice Boom and others for a vaudeville show house, will wind up its season under the present lessees to-morrow night.

Associated with Mr. Boom in the venture was one Max Adler Heine, who seemed to have financed the transaction, signing all checks. In one or two instances Mr. Heine neglected to make proper provision for the payment of the checks after delivery and this indicated a stringency in the "bank-roll."

FEARFULLY QUIET ABOUT NEW YORK.

After the preliminary announcement that the Keith-Proctor firm might take hold of the New York Theatre for a vaudeville resort next season a state of quietude has prevailed.

The only result of the intended "scare" has been to frighten Oscar Hammerstein into Philadelphia in opposition to Keith.

The impression around town this week has been that the Keith people decided it would be well to stop talking unless Hammerstein should make up his mind to open houses all along the Keith circuit.

The Wolpert Trio leave for the other side in a couple of weeks. Their feature trick was the result of ten months' constant practice.

THE CANADIAN CIRCUIT UNDECIDED.

Contrary to report, the Keith Agency has not enrolled the new Canadian circuit, with two and possibly four vaudeville theatres to be in readiness over the border for opening between now and fall.

There are some internal dissensions in the management. When straightened out booking arrangements will be made.

Some of the principals in the enterprise were in the city the early part of the week, calling upon William Morris. Before leaving town, it is understood, Mr. Morris was informed by the Canucks that he would again be consulted before any positive agreement was made with any one.

VERIFICATION BY DESTRUCTION.

When the booking arrangments for Henderson's Coney Island Music Hall were transferred from William Morris' office to the Keith Booking Agency, advertisements appeared for all artists holding contracts for Henderson's to produce them at the Keith office in the St. James Building for verification.

Some artists, suspecting no trickery, marched down to the St. James Building and produced their original contracts as requested. Instead of being verified the contracts were retained by the Keith office and the artists were informed that the engagement was off.

Billy Gaston has a new musical sketch in preparation. It will require five people.

WANTS TO BUILD IN ST. LOUIS.

St. Louis, June 8.

Any one may have a vaudeville theat[re] in St. Louis for the asking. T. Alb[ert] Swasey, connected with the Missouri-Lincoln Trust Company, has long been desirous of building a playhouse. The conditions have not favored the plan.

Owing to the present vaudeville differences in the East, Mr. Swasey is in hope that he will be approached by some vaudeville manager of repute who will accept the house after it is finished.

Mr. Swasey has said that only a first class theatre will be erected by him.

MAX FREEMAN ALL READY.

Max Freeman, the well-known eccentric actor and stage director, will make a tour of the vaudevilles under the chaperonage of Jack Levy. He will appear in a sketch entitled "Swell Moe" and have the assistance of three others. Freeman's biggest hit in this country was his impersonation of the waiter in the original adaptation of Sardou's "Divorçons."

MUNDORFF IN THE ST. JAMES

Commencing with this week Ha[rry] Mundorff of the Proctor staff was transferred to the Keith office in the St. James Building as a Proctor representative.

Gus Pixley and May Yokes opened at Proctor's Albany Theatre Monday last.

NEW ACTS OF THE WEEK

Lalla Selbini.
"The Bathing Girl."
Hammerstein's Roof Garden.

Formerly a member of the Selbini Family of bicycle riders, Lalla Selbini, one of the daughters, appears on Hammerstein's Roof Garden this week for the first time in this country in a single act. It isn't so much what the young woman does as what she wears that will attract attention. Well made up, looking almost handsome on the stage, Miss Selbini after a few simple juggling tricks discards her costume, appearing as nature intended her with only a skin-tight piece of cloth separating her natural color from the gaze of the audience. Without the aid of corsets she presents a figure that excites admiration, and while riding a wheel assumes positions that leave little to the imagination. The tricks performed are familiar and not difficult. A boy in blackface acts as comedy assistant, but there are no laughs, only gasps. Miss Selbini is frankly indecent in her exhibition and will probably be talked about, becoming a drawing card thereby. As a "living picture" she is immense.

Sime.

Lasky-Rolfe Quintet.
Musical Novelty.
Twenty-third Street.

Four 'cellos and a bass violin grouped before a big sounding board furnish delightful music in this newest effort of the Lasky & Rolfe amusement factory. Of the players two are girls and the other three men. There is a certain degree of incongruity in the conventional dress of the players against the bright background of the sounding board, which is made to look like a gigantic sea shell. The numbers are exceedingly well chosen, being for the most part medleys of popular songs of the day. The act is one of the best musical offerings Lasky & Rolfe have turned out.

Rush.

Ruth Allen and Company.
Dramatic Sketch.
Twenty-third Street.

Ruth Allen, who was one of the principals in "The Strength of the Weak," has a rather odd playlet called "The Girl," which would make a great deal better thousand-word storiette than it does a dramatic sketch. Its chief flaw is that nothing happens except talk and a large proportion of that is soliloquy. Miss Allen has the role of an ultra athletic girl, a breezy, up-to-date sort of a person who smokes and is given to picturesque speech. No frills, dainty gowns or the like feminine fripperies for hers. Muriel Fairfax (Miss Hart) is the sweet young thing her name would indicate. Muriel has been invited to dine with a man whom it develops subsequently is the very person with whom the athletic girl is violently in love. This much is brought out little by little with some good comedy points. The theme is one of considerable topical interest, but the whole playlet is pitched in rather too quiet a vein for vaudeville purposes.

Rush.

"The Sexton's Dream."
Novelty Act.
Hurtig & Seamon's.

A pure singing sketch with decidedly novel and picturesque scenic setting and incidentals. Frank Mayne is the principal. The stage is set to show a view of the house tops of New York at night with a glimpse of Brooklyn Bridge in the distance. In the centre rises the steeple of Trinity Church. The subdued strains of an organ are faintly heard.

The act has a pretty poetic flavor which could be heightened by explaining that the night is Christmas Eve and by working in a dainty Christmas story out of the old man's past. The sketch received its first presentation Monday and Mr. Mayne was obviously nervous. His work was consequently rough in places, but he has an excellent voice, and when he has found himself in his present environment the act should be a valuable one for the best class of houses.

Rush.

"Lo-Qua."
Illusion.
Hurtig & Seamon's.

Billed as coming from London, the feature appears to have made something of a hit on its first American presentation. The figure is about man size, dressed in Chinese costume and connected by wires with a small cabinet. Henry Clive, who works the act, manages the talking part of the figure apparently by the use of electric batteries. At the opening it is placed upon a sheet of plate glass about the centre of the stage. The feature of the act is some well-managed work of the Fay sort. A number is written by a man in the audience, words are written by another and a card is selected by a third. Upon Mr. Clive's return to the stage carrying the written words the figure reads them. The final trick is much the best. Two poker hands are dealt to as many members of the audience. The cards are then handed to an usher and Mr. Clive returns to the stage. The figure is made to tell how many cards each man will draw. The usher deals them and the figure calls off the hands. While this performance probably involves nothing more occult than card manipulation, the work is done with great skill and undoubtedly makes a strong impression. The whole act runs along to the accompaniment of some rather bright showman's patter and is a decidedly entertaining one.

Rush.

Collins and Hart.
Parody Acrobats.
Hammerstein's Roof Garden.

After an absence of about a year and a half touring on the other side, Collins and Hart reappear at home on Hammerstein's Roof Garden this week. In addition to the comical grotesque acrobatics they presented what proved to be the novelty of the bill in a "musical cat." After some burlesque magic with the animal a toy horn was held up to its mouth and the kitten actually blew two notes out of the instrument. It was ludicrous and caused hearty laughter. The idea of a cat playing a horn is ingenious and the more times it may be made to blow the funnier it will become. No great change has been made in the acrobatics. The wire now used to support the "top-mounter" is very thin and can not be seen against the woodland drop in use. Both members of the team work well with an acute knowledge of the value of travesty.

Sime.

Metropolitan Trio.
Grand Opera Selections.
Henderson's.

The familiar scenes from "Il Trovatore" and "Faust" have been chosen. The scenic settings are above the average and all three of the singers have splendid voices. They close with the prison scene from "Faust," a wise arrangement giving the woman of the combination an excellent opportunity. She has a soprano voice of great purity and range, the high notes being taken without effort. Both men are up to standard and altogether the offering is one of unusual merit.

Rush.

Al H. Weston and Company.
Comedy Sketch.
Hurtig & Seamon's.

"The New Reporter," the former vehicle of Searl and Violet Allen, is in good hands. Mr. Weston is the new head of the cast, having bought the act. The sketch remains unchanged in its essentials. The comedy runs somewhat to money changing, which is not entirely unknown, but the talk and business move rapidly and catch a laugh every thirty seconds. The two songs are well done and the incidental dance is good.

Mr. Weston has the proper personality for the part and was very well liked.

Rush.

Friend and Downing.
Sidewalk Comedians.
Hurtig & Seamon's.

Songs and parodies make up the bulk of this act. There is some talk of rather poor quality, but the parodies of the Hebrew comedian are depended upon for the laughs. Friend, son of the late "Manny" Friend, the lawyer, takes care of the comedy end. The straight man sings popular songs, while the other follows with his burlesque, leaving the stage each time. They close with a parody on "Waiting at the Church," which caught the biggest percentage of laughs. The text was rather rough comedy, but a funny makeup caught the house.

Rush.

Barnes and Stockwell.
Songs.
Pastor's.

A singing team probably from the West appearing at Pastor's for the first time, with one comedian, while the other plays "straight." Some conversation is given and the "imaginary" person is worked into the talk. This should be dropped and also most of the conversation. The straight man is good as such, having an exceptionally fine baritone voice of good quality and fibre, far above the average of a singer occupying the position this act does on the bill this week. The selections are well chosen, one in particular, "Alice, Where Art Thou Going?" being especially well rendered. The comedy end has a tenor voice which, while blending well, does not stand too strong by itself. With better dressing and more attention given to the act in general there is small question but that this team will steadily work upward. It is not unlikely that the baritone will be taken up for some musical comedy. His voice, both singing and speaking, is a pleasure to hear.

Sime.

Elmer Jerome.
Monologist.
Pastor's.

No one seemed to have any knowledge where Elmer Jerome graduated from into Pastor's this week, where he appears for the first time. Offering a monologue in blackface with a cigar and voice somewhat on the style of Geo. Evans, Mr. Jerome gave no indication of coming greatness. He needs very much to be coached both in the delivery of his material and the handling of his flexible voice. For a finale two bulldogs—Boston bulls—punched an anchored bag about. It was neither humorous nor interesting.

Sime.

Manello-Marnitz Troupe.
Musical Equilibrists.
Colonial.

The act is presented entirely as it was given at the Hippodrome. The musical feature is rather light to hold a place in the descriptive caption, being confined to their closing feat. It involves four people, three of them women. The head and hand balancing is exceedingly well done. All four look well on the stage.

Rush.

The Dandy Dixie Minstrels.
New York Roof.

"Twenty best black bets, including John Rucker, Mattie Phillips and John Larkins," is the program description of a colored troupe appearing on the New York Roof as one of the vaudeville features this week. It is doubtful if they appear there next week. It is a collection of male and female singers, "jubilee" and "coon," with the stage formation of a minstrel first part, having two end men. Songs no longer retaining popularity are sung. No one in the company has a voice, rather remarkable for colored people. Two girls gave a vocal exhibition. The end men reached the height of sadness in their attempted funnisms and the act never had a chance of passing.

Sime.

The Almonds.
Novelty Dancing and Music.
Pastor's.

Tom and Edith Almond have joined hands and are appearing at Pastor's for the first time this week as a team. Miss Almond was formerly Edith Richards, the musical artiste, and Mr. Almond has established a reputation as a roller and ice skate dancer. The specialties of the pair have not been changed, but simply combined to make a more imposing offering. At the present time when the roller skating craze is in full sweep, Mr. Almond's dancing on the wooden wheels is quite apropos, and more in keeping with the audience's liking than when the pastime was a memory only. He has full control of his feet while on the rollers and also does a long shoe dance in first-class style, this being particularly pleasing. Miss Almond's playing is sandwiched in between times, but the bells should not be played while the pedestal dance of Almond on ice skates is given. It drowns the music of the steel striking the marble to time, that being attractive in itself. Neither should the house be darkened to allow him to mount the pedestal, unless that may be arranged in some way to be done quickly. The act is much more pleasing than a single turn by either, for there is much more variety to it.

Sime.

OUT OF TOWN

Wayburn Enterprises.
"Rain-Dears."
Proctor's, Albany.

Albanians had the unusual distinction of witnessing Ned Wayburn's latest vaudeville novelty entitled the "Rain-Dears." It is complete in every detail. The scenic setting and costumes are of the finest and the girls, captained by Neva Aymar, are pretty. The plot treats of a mother's greater love of society than of her only child, who runs away in the hope that her parents will desire her return. Her adventures cover "Toyland," "Dreamland," "Iceland" and "Way Down Yonder in the Cornfield." The act on the whole has received the enthusiastic approval of Albany. *Martel.*

Welch, Mealey and Montrose.
Comedy Acrobats.
Majestic, Chicago.

"Play Ball," the name of the present act presented by Welch (formerly of Keno, Welch and Melrose) and his partners, Mealey and Montrose, is misapplied until near the closing of the sketch, when the trio introduce a genuinely funny satire on baseball. Welch could modify his facial makeup to a degree and still be funny, without losing a single effect. The acrobatics of Mealey and Montrose are excellent; some of the tricks, particularly the somersaulting, being remarkable. The acrobatic dancing of Mealey, together with the unctuous comedy of Welch and the hard work of Montrose, make the offering worthy the success it achieved.

Frank Wiesberg.

Klein and Clifton.
Eccentric Dancers.
Poli's, New Haven.

Klein and Clifton, eccentric dancers, offered a new version of their act week of 4th. A new drop showing front of stores in which Klein appears as a "dummy" and Miss Clifton as a millinery model in store window. The use of a stage hand as another "dummy" makes an excellent street front. The new act has the advantage of their former effort and was well received. It is the work of Harry Klein. The talk is good and their dancing efforts are shown to advantage.

W. J. F.

Strickland and Duxesbury.
Musical Act.
Lafayette, Buffalo.

E. C. Strickland has been for the past three seasons the "rube" character in "Her First False Step" company, and Chas. A. Duxesbury was formerly of the Lafayette and Court street theatre orchestras. The act is as good as the average musical act, a strong feature being the "rube" character work of Strickland. It is strongly held throughout the act, even to the playing of the old barnyard dance favorites. The music is excellent, but considerable time is spent in unnecessary talk. The weak part of the act is in the dialogue. *Chime.*

LAFAYETTE WINS LAWSUIT.

The lawsuit which The Great Lafayette had against the Lake Erie & Western Railroad came to trial in Indianapolis recently. Lafayette was awarded $3,000 for damages sustained to his special car and contents, owing to the railroad's negligence.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Wichita, Kans., May 29.

Editor Variety:

Sir—Enclosed please find some affidavits which I think are sufficient to convict some person or persons who used your valuable paper for an improper purpose. It is the worst case of misrepresentation that we have had to deal with for some time, and if more evidence is needed to prove we are a reliable firm such evidence can be submitted. If through the columns of your paper you can secure any person or persons who have ever worked for Olson Bros. & Baldwin who have ever failed to receive their salaries at least once a week, and many of them in advance, we shall thank you for securing an affidavit to this effect, and we will guarantee you a case of perjury on receipt of such affidavit.

We think we could put a ring around the parties who are instrumental in having the article written that appeared in your last week's issue. We are booking for several managers in this vicinity, and it is needless to say that each manager is responsible for the salaries of the acts booked by us, and should any manager go wrong Olson Bros. & Baldwin cannot be held responsible for the salaries stipulated in the contracts, and had your correspondent inquired more fully into this matter the injustice done us would have been omitted. We have had to fight some pretty mean rascals out here, but the party responsible for the article mentioned is the meanest we have met yet.

Trusting you will give this article the same attention and space you gave to the roast, we remain. *L. S. Baldwin.*

[The affidavits mentioned in the above letter are merely signed statements by Marsh Davis, Addie Davis and L. S. Baldwin. Mr. and Mrs. Davis represent that their dealings with Olson Bros. & Baldwin have been satisfactory, Mr. Davis stating further that he was not sick and needy in Arizona. Mr. Baldwin says in his statement that he sublet the Vinewood Park Theatre at Topeka, Kan., to G. Gardell, who became responsible for all liabilities incurred. Both statements are contradicted by a Topeka paper of May 18 last.—Ed.]

Omaha, Neb., May 31.

Editor Variety:

Sir—Olson Brothers and Baldwin have deserted Wichita and opened another vaudeville agency in Kansas City. We were told by certain artists who called on C. E. Olson in Kansas City that Olson said a five-dollar advertisement would have suppressed the story you had in Variety about Vinewood Park, Topeka, in which they were mentioned, and Olson said he could get Variety to deny the original story any time by sending in an advertisement. We know the principle and policy of the paper are different, so beware.

Ring and Williams.

New York, June 4.

Editor Variety:

Sir—In the last issue of your paper you stated that I was doing O'Brien and Havel's finish. I will say that the "drunken roles" do not belong to him any more than to me, but were originated by Harry Sefton, which, I suppose, you would have said if you had known it. You should give the credit where it belongs, or not at all if you don't know.

Sylvan and O'Neal.

Baltimore, June 5.

Editor Variety:

Sir—Would you kindly note that an act playing Pastor's week of May 28 used an airship. Kindly say that we were the first in vaudeville to use an airship, having done so for the past thirty-three weeks, and while booked over the Keith and Proctor circuits. We worked very hard to get the act and paid big money for it. "The Moonlight Maids" burlesque company has been using our three-sheets and managers have been asking if we are with the show. We are at Electric Park this week and not at the Gotham Theatre, Harlem.

Fields and Wooley.

June 2.

Editor Variety:

Sir—Saw in a theatrical paper recently an ad. by Edwin Baker saying "Not yet but soon" and using the title "The Bill Poster." Now we have been doing an act by that title (copyrighted 1901) for the past five years and have played it in most of the leading vaudeville theatres from coast to coast. We thought he might not be aware of the fact (as he claims to have been in the legitimate), so we wrote him a friendly letter stating so. He answered by saying "it was impossible to copyright a title" and refused to change it. Now surely you ought to be able to appeal to a man's sense of honor (if he has any). If Mr. Baker has any originality, why does he not select another title? As we believe you like to see fair play, would deem it a favor if you will kindly give this letter space.

Hansen and Drew.

June 6.

Editor Variety:

Sir—I notice in your last issue an announcement of the testimonial to be given Mr. George Fuller Golden June 17th. Will you please announce my name as one of the volunteer artists for a number on that occasion? *Alice J. Shaw,*
The Whistler.

Buffalo, N. Y., June 2.

Editor Variety:

Sir—Chas. W. McMahon, the Buffalo agent, has been ill for some time and in consequence unable to answer the many letters sent in response to his recent ad. in your paper. He is now fully recovered and at his desk again.

Mr. McMahon wishes it understood that in spite of recent reports he is still lessee and sole manager of the Temple Theatre at Buffalo, N. Y. *Chas. W. McMahon.*

B. A. Myers cabled his New York office that he has booked Louis Simon for six weeks at the London Pavilion, opening there June 3, 1907. Other bookings are pending.

ORRIN BROS.' CIRCUS CLOSED.

After twenty-five years as circus managers in Mexico the Orrin Bros. closed their show last Saturday in Mexico City and will retire, worth, it is estimated, $1,000,000.

Fred Hogdon, the booking agent for the circus, will go to Maine for a long rest.

There is a possibility that the favorite clown of the show, Bell, will carry it on, although the reasons causing the Orrins to retire may act as a damper upon the future prospects.

The advent of the "Mexidrome," a summer park proposition, into Mexico may have hastened the action of the brothers. The "Mexidrome" will be open the year around, excepting one month. The prevalence of fever is also given as a reason, it having become difficult to induce good circus acts to play so far south.

IS K. & E. "MERGER" OFF?

In the early part of the week it was reported that the "merger" between Klaw & Erlanger and Keith was a thing of the past owing to differences over the control of the finances.

Later in the week, however, meetings were held at Erlanger's office and there is a chance that the matter will be patched up.

MADISON SQUARE ROOF MAY NOT OPEN.

Although the opening date for the Madison Square Garden Roof had been set for June 25 with a musical piece, it is more than likely that it will not open this summer, at least under the management of Henry Pincus.

Mr. Pincus had a few men associated with him in the venture, each of whom was to put up $1,000. The intending investors requested that before the cash was deposited a dress rehearsal of the piece to be presented should be given, but this became impossible even if desirable through Ned Nye, the comedian of the piece, declining to go ahead unless he saw some money.

As every one seemed to be seeking a guarantee before the roof opened, Mr. Pincus reached the conclusion that there was a lack of confidence in his ability as a summer amusement purveyor and the scheme has been dropped.

AFTER THE MAJESTIC IN BROOKLYN.

The Majestic Theatre in Brooklyn, located on Fulton street, opposite Williams' Orpheum, will become a Keith House if it can be secured.

The Keith-Proctor firm has been endeavoring to lease the house the past week in retaliation for Williams going into Boston.

STAIR WIRES DENIAL.

The report in VARIETY last week that F. W. Stair in Toronto entertained thoughts of leaving the Western Burlesque Wheel for the Eastern division called forth a telegraphic denial from Mr. Stair to his associates in New York.

OPPOSITION IN NEWARK.

A Newark brewer named Kruger is said to have declared that he had actually signed contracts for the immediate erection of a new vaudeville house in his native town. The lessees, according to this report, are allied with the Morris agency.

A BANK WITH POSSIBILITIES.

Chicago, June 8.

The Theatrical National Bank, which will begin operations in this city in the fall, according to a statement given out by Charles E. Kohl, of Kohl & Castle, will be the only institution of its kind in the country and will start with a capital of $1,000,000, to be financed by Kohl & Castle, the Keith-Proctor-Poli merger and John Cort. The institution will be conducted for the purpose of promoting the interests of its organizers and the handling of the finances of theatre managers and artists allied with the various circuits of theatres controlled or owned by the members of the venture. It is said that the theatres embraced in the combination handle a gross business of $5,000,000 monthly. That amount is expected to establish and sustain the bank. Besides lending money to members of the merger on theatre leases, they will be guaranteed protection on the volume of business for each week. The first venture to be financed by the organization will be the replacing of the Orpheum Theatre in San Francisco, while another of that name, devoted to vaudeville, is being arranged for Milwaukee, to open next season. Another feature of the bank will be the advancing of money to artists who hold contracts with the managements interested, but in order to obtain such a loan the artists will be required to give protection through life insurance or otherwise. The bank also plans to handle all kinds of transportation for artists playing the various circuits throughout the country, and it is said that this department will be represented by a passenger agent of one of the Western roads in this city. The banking house will be located in the Majestic Theatre Building, where the Orpheum Circuit and Western Vaudeville Association have their offices.

SWIFT FINISH FOR "DAINTY DUCHESS."

Last week was the final one for Weber & Rush's "Dainty Duchess" burlesque company. It closes its season at Baltimore to-night, after struggling through the week under difficulties.

In Philadelphia the week before Clara Wieland and Ben Carroll (of the Four Carrolls), both members of the company, were married on the stage of the Casino Theatre where the show played.

Fired by an ambition to do something also of note, the property man of the show, named Atchinson, succeeded through the removal of the organization to Baltimore. With $18 given him for baggage transportation as a starter, Mr. Atchinson removed some trunks, one containing the music, and "scooted."

Upon the opening of the show at Baltimore Monday, Edgar Bixley, who was travelling with it, conducted the orchestra through "faking," and the members of the company attended to the stage settings while also playing their parts.

ORPHEUM'S NEW BOOKING ARRANGEMENTS.

Under a lately instituted booking arrangement by the Orpheum Circuit, Martin Beck, the general manager, is relieved from that duty. The bookings hereafter will be exclusively attended to by Frank Vincent in the New York office and C. E. Bray at Chicago.

THE COMEDY CLUB.

The new organization of vaudeville artists lately formed called "The Comedy Club" is now well on its way toward permanency.

Several meetings have been held and committees appointed.

The next meeting of the members will occur on Sunday in this city, when the committee on constitution will report. The constitution itself may be submitted at that time for approval. It has been drawn under the direction of able legal advice and is intended to prove broad enough in character to allow of any important action being taken in future by the club, without further modification.

The club has already a large membership, and, seeking to attract only the comedy vaudeville acts, the originators of the movement have been surprised at the favorable reception unanimously accorded the idea.

Will M. Cressy is the permanent president. There is a large list to select from for officers. Edmund M. Day and Milton Nobles are strongly spoken of for first and second vice-presidents, respectively.

There will be an executive board of about twenty-five, composed of the leading lights of the order.

Although not so far designed as a secret society, members are not revealing details of the meetings. The name was discussed at the last gathering and it may be changed to "The 'Vaudeville' Comedy Club," the original name selected having been in use by non-professionals.

Meeting rooms will be secured shortly, and after the acceptance of the constitution plans will be formulated and progress rapidly made.

SHUBERTS MAY LEASE GARRICK.

Chicago, June 8.

It is barely possible that Shuberts' Garrick Theatre in Chicago will be obtained under lease for next season. The Shuberts have a twenty-week option on the Studebaker Theatre and that may be extended to a full season.

The Studebaker is better adapted for the Shuberts as a legitimate playhouse, the many musical shows the Garrick has housed destroying its usefulness for anything else excepting that class of plays or vaudeville.

As it will be an expensive proposition to build a theatre here under the existing stringent regulations, extra inducements are expected to be made to prevail upon the Shuberts to lease.

A NOVEL SCHEDULE.

The responsibility for the routing of the Western Wheel burlesque companies (about forty) devolves upon James H. Curtin, manager of the London Theatre, who originated the style of "wheel," each radiating spoke denoting a company, showing the different dates to be played by each in the rotation of the spokes. For the coming season Mr. Curtin has devised a simple but extraordinarily efficient method of telling at a glance exactly where any show on either wheel is to play for any week, and the opposition wheel's attraction for the same time.

Mr. Curtain intends to have the device copyrighted. It will be invaluable to those interested.

LOUISE ALLEN COLLIER WINS SUIT.

A judgment has been recorded against B. A. Myers for $223 in favor of Louise Allen Collier, arising over a cancellation of contract while Miss Collier was playing the Empire Theatre in Newark for week of April 2.

After the first show she was closed without any reason given, and placing the matter in the hands of her attorney, I. N. Jacobson, 13 Park row, suit was instituted in the Tenth Municipal District Court for the amount of the full week's salary, $200.

Although the contract was made between Miss Collier and J. Gluckman, the manager of the house, the suit was brought against B. A. Myers, who had signed the contract ostensibly as agent for the manager, but it was not so specified in writing, and Judge Hoffman, before whom the case came, decided in favor of the plaintiff.

It raises a point interesting to vaudeville agents. The court held that as the agent had signed the contract as an individual, he was legally bound for the amount. Whether any liability would have attached had he executed the contract on behalf of the management, or whether such signature would have bound the management, was not passed upon.

TWENTY YEARS AFTER.

Toronto, Ont., June 8.

After knocking about in pawnshops and from hand to hand for nearly twenty years, a Riel Rebellion war medal was restored to its owner, R. C. Newman, stage manager of Shea's Theatre, under singular circumstances. Mr. Newman saw service in the Northwest in 1885 with the 10th Battalion Royal Grenadiers, and took part in the engagement at Batoche. On the regiment's return home medals were presented to every member of the regiment.

In September, 1887, the medal was stolen from Mr. Newman.

Last week he received a note from his comrade in arms, John Woods, of the Arcade Printing Company, stating that the lost decoration had been located in the possession of one of his fellow-employes, who had found it among the effects of an aunt, recently deceased.

The singular part of the story is that the medal should be returned to its owner on the eve of the 21st anniversary of the battle of Batoche in which he took part. Batoche was fought May 12, 1885.

WEBER WANTS VAUDEVILLE.

The Weber Music Hall on Broadway was offered to Mark Luescher by Joe Weber as a vaudeville theatre, to be conducted as such excepting from January 1 to the middle of May in each year.

It is understood that Mr. Luescher declined to lease the house on those terms, although willing to accept it without reserve.

KEITH'S PAWTUCKET THEATRE AFIRE.

Pawtucket, R. I., June 8.

A fire broke out in the New Pawtucket Theatre here, owing to some defect in the moving picture machine.

It was not serious and the theatre suffered no loss, but the fire was a smoky one, and Stage Manager Nick Williams, who investigated the source of the flames, barely escaped being smothered.

"THE GIRL IN BLUE" SUES.

Chicago, June 8.

A judge of the Circuit Court has been called upon to act as dancing connoisseur and decide the difference between the sinuous bending and turns used in a terpsichorean interpretation of an alleged "Persian poet's song" and the twists of the dance known as "can-can" in the $4,000 suit of Millie De Leon, known as "The Girl in Blue," against Whalen & Martell, the burlesque managers. It is declared by the dancer that she was engaged for one season to do the Persian dance which she originated, and after several performances of the "poetic" evolution the managers discovered a resemblance to the "can-can" and requested her to change it. She refused. The contract was cancelled and the suit followed. It is said by her attorney, Adolph Marks, that if the legal authorities are not up in Persian history sufficiently to decide the definition of the dance correctly, Miss De Leon will give the movements of the dance in the court room, attired in the gauzy gowns used on the stage.

NEW ORLEANS HOUSE TO LET.

New Orleans, June 8.

It appears to have escaped notice that New Orleans has a theatre now building adapted for vaudeville.

It is owned by a company of which F. B. Sullivan, an attorney of this city, is the representative. Mr. Sullivan has offered the house to Eastern vaudeville managers.

The Shuberts are unable to take the management owing to the difficulty encountered in "jumps," the Klaw & Erlanger having the surrounding territory completely covered.

It could be used as a vaudeville theatre, though, in conjunction with the Jake Wells houses, giving an entrance into the city from the southernmost point of the new proposed Wells vaudeville circuit in an overnight ride.

TO PLAY "RIP VAN WINKLE."

The veteran stage manager of Hyde & Behman's Adams Street Theatre in Brooklyn, John P. Hill, will leave that position to travel over the vaudeville circuits if time for a scenic production of "Rip Van Winkle" is secured.

Mr. Hill will play the title role, having had a "try-out" with the sketch. Four people will be carried, and there will be eight scenes using ten special drops.

A TALKING MOVING PICTURE.

There is on its way to this country through the agency of Pitrot & Girard a talking moving picture, the "talking" being arrived at through a phonograph attachment.

The pictures are colored and the effect is said to be very realistic. It will arrive shortly and will first be seen at "Dreamland," Coney Island.

EDEN MUSEE TOO EXPENSIVE.

One of the managers booking through the Morris office has been looking over the Eden Musee property with a view to transforming it into a vaudeville house. It will require entirely too much money to properly convert it into a theatre passing inspection by the building department, he is afraid.

CIRCUS STRANDED.

Des Moines, Ia., June 8.

The Great Cooke & Barrett Circus stranded at Allison, Ia., May 17. The show had been playing to poor business for three or four weeks in Northern Iowa. Many of the performers and workingmen had not received wages and decided to leave. William P. Hall, the horseman, is a stockholder, and no doubt will assist the organization, which was shipped directly to Mr. Hall's home at Lancaster, Mo. The Cooke & Barrett show was the remains of what was known as the Famous W. H. Harris Nickel Plate Show and consisted of sixteen cars.

The Sells-Floto Shows are making some very long jumps this season. They opened at Wichita Falls, Tex., April 6, played Ft. Worth, Dallas, Houston, Galveston and many other Texas towns, then jumped into Kansas, and on May 7 showed at Kansas City, Mo. North through Des Moines, Ia., St. Paul, Minn., and are billed for Duluth May 28. This constitutes one of the longest trips ever made by a circus in such a short time from Mexico to Canada.

One of the Texana Sisters, expert rifle shots with Yankee Robinson Shows, was accidentally shot and wounded at Cumberland, Ia., last week.

TOM HEARN TO RESIDE HERE.

"The Lazy Juggler," Tom Hearn, sails to-day for Liverpool. Mr. Hearn will play his engagements on the other side, returning in the fall to the United States to play the Keith circuit.

Mr. Hearn says he has purchased some land and will locate as an American citizen after his return.

GEO. HOMANS EXPLAINS.

When asked about the rumor that he had cancelled time given over the Jake Wells circuit of Southern parks, Geo. Homans, who booked the artists, said: "There has been no time cancelled. All acts will play as agreed. In one case at Montgomery, Ala., I was obliged to shift the bill somewhat. A team I refused time to are responsible for the rumor."

NEW VAUDEVILLE HOUSE IN ATLANTA.

The new vaudeville house now building in Atlanta, Ga., will be under the control of the Jake Wells circuit and booked by Geo. Homans. There will be four vaudeville theatres altogether on that circuit, the three others to be selected from thetwenty-two theatres under the Wells management.

SOME NEW HAMMERSTEIN SONGS.

Since his return from Europe, or perhaps before he left, Oscar Hammerstein dashed off a couple of musical numbers of the "popular" order. Both will soon be placed upon sale and will be published by the new firm of Cooper, Kendis & Paley.

BOOKINGS POSTPONED AGAIN.

The Keith Booking Agency has again postponed the general routing of acts, this time until June 25. The artists, having been informed of the further delay, are of the impression that the Keith office is attempting to locate itself before giving future time.

BRUGGEMANN GETS HIS.

A. M. Bruggemann with vaudeville houses in Hoboken and Paterson, N. J., and expectations of one in Jersey City, has been disapopinted in the latter hope.

Mr. Bruggemann selected a site in Jersey City. S. Z. Poli also decided on the same town, which is history.

The Keith people illustrated to Mr. Bruggemann the exact manner in which Poli who was not then in the Keith Agency would become opposition to his Hoboken house and prevailed upon Bruggemann on the plea of the Keith "magnificent protection" scheme to enter their office with his other two houses, taking in also at the same time Jo Paige Smith, who had attended to the Bruggemann's bookings.

After securing the German manager the Keith people acquired the Bijou Theatre in Jersey City, and afterward Poli. The acquisition of Poli cleared the Jersey City field excepting Bruggemann, who was then told it had been all a mistake; he couldn't build in the same town with a Keith theatre, and Mr. Bruggemann won't, although by all the ethics of vaudeville the town rightfully belongs to him.

Bruggemann isn't saying much. To a manager properly trained under the Keith regime it isn't safe to overspeak, especially if you have two other vaudeville houses and no profitable vocation excepting their management.

HALLEN AND HART SCHEME OFF.

The reason for the abandonment of the deal bringing the old team of Hallen and Hart together in a new play by George M. Cohan is that Joe Hart wanted the big end of the scheme. Cohan and his manager, Sam Harris, were to put up the money and furnish the piece and Hallen and Hart were to receive a reasonable salary and a percentage. At the last moment Hart thought that he should receive a larger salary than Hallen and bickered and haggled until Cohan threw up the scheme in disgust.

DISGUISED THEMSELVES.

The Meredith Sisters, a pair of colored girls who were seen in these parts some time ago, but who have been for the past two years in Europe and South Africa, will return to open at Hammerstein's Roof about the middle of August. They will show six changes of costume and carry, so it is promised, four sets of scenery. In South Africa race prejudice made it necessary for them to bill themselves as American Indian squaws. They are mulattoes and got away with the pose.

"PARSON" DAVIES SUES.

New Orleans, June 8.

Charles E. ("Parson") Davies, one of the lessees of Athletic Park, has filed a petition in the Civil District Court through his attorneys to prevent the Pain people from giving their military and naval spectacle at City Park. He also seeks an injunction preventing the park commission from leasing the grounds for any purposes where admission will be charged. The court has taken the matter under advisement.

BECK MAY.

William Courtleigh will probably be signed for the Orpheum road show unless Martin Beck elects to change his mind.

VAUDEVILLE ALL OVER MICHIGAN.

Jackson, Mich., June 8.

The season for vaudeville in Michigan will be over in a week. From the present outlook there will not be a town of any size in the State that will not have a first-class vaudeville house in the fall.

W. S. Butterfield will have a circuit of six theatres, including Jackson, Flint, Battle Creek and Kalamazoo, besides two others for which leases will not be executed until July 1. Mr. Butterfield's Bijou Theatre in Kalamazoo will have its seating capacity increased to 900 September 1. He will also have a new theatre in Jackson seating a like number with stage accommodations for the largest vaudeville acts.

With new houses building in Lansing and Bay City, Michigan will be able to offer a valuable circuit for booking purposes if the various managers here get together.

"BIM" ALL READY.

It has for years been the boast of Nixon & Zimmerman, the Philadelphia end of the theatrical syndicate, that there was no opportunity to secure a site in their town for the erection of a theatre, other than at a prohibitive price. Now comes Myer Bimberg, alias "Bim the Button Man," with a proposition to erect a house in the Quaker City in a central location for anybody who will produce. "Bim" will shortly announce the site of the new house he contemplates erecting on West 116th street. He must acquire title to one more lot first, the owner of which is holding out for a larger price than the "Button Man" thinks it is worth.

MORRISON'S OPENS.

Morrison's Theatre opened at Rockaway Beach last Sunday. Strenuous efforts were necessary to secure a license. The fire department refused to pass on the place. Morrison made the alterations exacted by the authorities, employing a number of men working day and night up to the time for opening the doors. Sunday concerts only will be given until June 25, when the regular summer season of vaudeville will commence.

"SUNDAYS" AT UNION SQUARE.

Commencing next season Sunday night concerts will be given at Keith's Union Square Theatre, that marking the beginning of the seventh day's entertainment at each of the Keith houses where such shows are allowed by the municipal authorities.

ABANDONS VAUDEVILLE PLAN.

Chicago, June 8.

The vaudeville season planned for the Chicago Opera House has been abandoned. Stock opera will be given next season instead. All the vaudeville bookings have been transferred to other houses.

OSCAR WROTH.

Oscar Hammerstein himself is authority for the statement that if the vaudeville war waxes too hot he may be induced to transform his new Manhattan Opera House into a variety theatre.

"EDDIE" SHAYNE IS WELL AGAIN.

After a spell of sickness since his return from the West, "Eddie" Shayne is about nowadays looking perfectly well.

PRETTY HIGH FOR VAUDEVILLE.

The ground rent asked for a lease of the southeast corner of Forty-third street and Broadway, the site reported the Keith-Proctor firm is looking for, is $70,000 a year for twenty-one years, after which there would have to be an appraisal and a renewal based on the price set, which might be fabulous. Oscar Hammerstein endeavored to secure it four years ago, and the owner, a widow who resides in Europe, asked $45,000 a year. Hammerstein accepted and the price was promptly tilted to $50,000. The process was repeated in jumps of $5,000 until $60,000 was reached, when negotiations were declared off.

ALI LEAVES HURTIG & SEAMON.

"Joe" Ali, the leader of the Hurtig & Seamon orchestra at the 125th street house, will close his career with the firm to-morrow night after a servitude of several years in that capacity.

A misunderstanding with Harry Seamon is understood to be the cause.

The music hall winds up its season at the same time, the closing date having been fixed a week earlier than intended, owing to the weather.

WEBER PARTICULAR SOMETIMES.

The Joe Weber company—some of them at least—are angry because they only received one day's notice of the close of the season. Weber, by the by, insisted on a line on the printing for the George Fuller Golden benefit that Stella Mayhew would appear "by kind permission of Joe Weber." Miss Mayhew will not play the Golden benefit.

FLETCHER HAS A "GIRL ACT."

Before leaving for Europe Charles Leonard Fletcher will organize a "girl act" with a tragedy incident, using six young women and four men.

Mr. Fletcher says the idea is entirely original and expects to find ready booking.

"NOT YET—BUT SOON."

Concluding that the former title decided upon—"My Wife Won't Let Me"—as not suitable for his sketch, Max Brooks has selected "Not Yet—But Soon" as the name.

SHUBERTS TAKE ANOTHER IN BROOKLYN.

The Shubert Brothers have added the Imperial Theatre, Brooklyn, Wm. T. Grover's late "lemon," to their circuit and after some minor alterations will open it in the fall.

GARRY OWEN, SINGLE.

Little Garry Owen is going to forsake his mother on the stage and will appear alone shortly in a protean comedy specialty involving six characters.

"Infant prodigies," "child wonders" and other youthful freaks who have been benefited by presswork pale into insignificance alongside of this mere baby with the brain of a man, retaining at the same time the youthful charms of a frolicsome, fun-loving youngster.

MEYERS GOES WITH WOODS.

Sam Meyers, Wilmer & Vincent's general manager for the past season, has engaged himself for the future with Al H. Woods.

Shows of the Week - - - By Sime

HAMMERSTEIN'S ROOF GARDEN.

Oscar Hammerstein each year announces the opening of the summer season by allowing the public to march up to his roof over the Victoria and Belasco theatres. Last Monday was the day selected for the present year, and the crowd answering to the call packed the aerial resort to its capacity.

Excepting the addition of two Angora goats, a chicken incubator, some little "hens" and a few turkeys, the country scene remained the same.

The bill is a heavy one, composed mostly of headline names, and full of comedy. Owing to the number of features on the program, injury was caused through position.

The three Constantine sisters arrived from "The Vanderbilt Cup" wearing the same openiug costumes used in that piece, but closing their acrobatic dancing with a neat suit. The finish is so strongly remindful of the old Wayburn style that some of the acrobatic work should be left for the finale. The girls are hard workers and were a strong number for the opening one.

The Camille Trio on the horizontal bars with nothing but comedy of the broad kind pleased, while Greene and Werner in "Babes in the Jungle" were obliged to dispense with their most effective piece of stage setting. Mr. Greene has cut some of the facial contortions he formerly gave when announcing the song used. They were the heaviest losers in applause through position, as the house was still coming in.

Something went wrong with Selma Braatz, the girl juggler, at the beginning and she did not recover herself, closing with a fiasco, one of the torches falling. The failure to darken the house completely may have been the cause for that, however.

The falls and pantomime of Rice and Prevost were laughed at in much the same way they have been for the past three years at this roof garden. Rice has improved his pantomime work as the clown.

Captain Woodward's seals amused the audience and Lalla Selbini and Collins and Hart are reviewed under New Acts.

Cliffe Berzac with his animals, including the "unridable" donkey and revolving table, has the size of the stage to contend with, although the act is always a laugh producer, and the four Bard brothers in their unexcelled acrobatic performance were unmistakably received with favor.

The Kitabanza troupe of Japanese with a wonderfully made and expensive back drop closed the show, having been preceded by Abie Mitchell and her "Tennessee Students." It's the same without Ernest Hogan as when shown before over here, having been to Europe meanwhile. The leader is the same, Miss Mitchell sings, sometimes on and more often off the key, while the dancing is liked. There is a mulatto girl with blonde hair among the crowd who excites some curiosity as to her race. She should be made to wear a black wig on the stage. She looks a freak without it.

Owing to the illness of Grace Halliday, of Mallory Brothers, Brooks and Halliday, the quartet was obliged to cancel its summer bookings held over the Keith circuit and will remain at their home in Jacksonville, Ill., until Miss Halliday recovers.

PASTOR'S.

With the arrival of the warm weather there is the usual slackening off in the Pastor bill. Although the house remains open all summer as customary, provision is made against a too expensive show.

The Mimic Four heads the program, having one of the original quartet, Art Brook. The new members are Christine Cook, Grace Jennings and Frank Braid. No important change has been made in the sketch called "The Day After." Miss Cook as the maid proved satisfactory, but Miss Jennings appears too stiff. Both girls are fairly good looking. Mr. Braid as the Senator needs to give the part more burlesqued dignity. The act scored a good-sized hit, being obliged to finish out its repertoire in "one."

Crawford and Manning, reunited, gave the old act, finishing with the travesty trapeze exhibition, and Selbini and Grovini on bicycles did a variety of tricks. The male rider does not handle the juggling on the wheel with sureness, and as he persists in a trick until perfected it causes the turn to drag.

Three distinct characters were assumed by M. E. Nibbe, of Nibbe and Bordouex. He opens as a German, changes to an Italian, and sings a "coon" song in a capital Southern dialect. The Italian is good, while the German could stand much improvement. Mr. Nibbe's comedy methods are unique in some respects, considerably more quiet and effective than his voice. Miss Bordouex wears a handsome white lace gown or covering in the opening, concealing the Italian costume beneath. They were well received, and Nibbe should work out all his ideas of comedy. They will probably develop a value.

The Holdsworths with songs and music captured the audience aided by dancing. One song, "If the man in the Moon were a Coon," is a pretty number and helped to clinch the success. Another selection, a parody written by Mrs. Holdsworth, has a catchy melody and is an excellent idea for a topical song to be kept up to date.

The banjo playing and exercise is an unimportant item, although the audience also liked that.

The Weston Sisters come here from a burlesque company, finishing a singing act with a boxing bout not to be desired, and Annie Chandler imitated Fay Templeton, Ethel Levy and Vesta Victoria. Miss Chandler's error is in not costuming the impersonations. She has a good resemblance in voice excepting Miss Levy, and could do much more if a complete change act were attempted. The Victoria song called several encores.

Flatow and Dunn in blackface worked hard to good result, although appearing too early for a proper gauge, and Barnes and Stockwell, Elmer Jerome and the Almonds will be found under New Acts.

For the first time this season the pianists at Pastor's have been held in to their seats throughout the performance with two exceptions. Mr. Brodie, who plays for the early show, received three minutes grace during one act, and Mike Bernard gains about four minutes during the closing number.

The Spook Minstrels leave for Europe July 4. Only two of the original company will go.

NEW YORK ROOF.

Still wearing its nom de plume of "The Wistaria Grove," the New York Roof opened for business last Monday evening under the management of William A. Brady and Joseph Hart.

Not alone was Mr. Hart programmed as one of the managers, but he was also down as part responsible for the disguised vaudeville entertainment offered as a closing number under the title of "Seeing New York." Clifton Crawford was another who had a hand in it, while A. Baldwin Sloane wrote the music.

The piece started at 10:30 with biograph pictures of the different characters afterward appearing on the stage, leading up to a country yokel coming to New York City to meet a "rich widow" through an appointment made from a newspaper "personal."

This slight thread is the basis for six scenes in this metropolis.

There are a number of girls and boys in the company besides sixteen "principals," chief among whom are Clifton Crawford, Carrie DeMar, Al Leach and Cheridah Simpson.

The skit rushes off well with a march song sung by Marion Mills and an effective finale in a vocal selection of Miss Simpson's, but the bottom drops out after that.

At eleven o'clock on a sultry evening, when every one was speculating how much longer the show would last, Mr. Crawford launched himself to the footlights, giving his "specialty." It occurs in the second scene, and while the audience is waiting for an acrobatic dance or something to liven up a dead situation it hears a recitation of Kipling verse. Miss DeMar follows in the next scene, standing in front of a pictorial sixteen-story "Flatiron" building, with her former variety "turn" to be replaced immediately afterward by Mr. Leach and his three Rosebuds. Everything else amusing had long since closed on Broadway by this time, but there were still three scenes and six songs to be gone through. The audience balked, leaving the roof in small parties.

There is no material in the skit for anyone to work on. The situations have been mainly removed from burlesque, and the music is hardly noticeable. The male chorus have good voices concealed amongst them, but "Seeing New York" will never carry a crowd.

Before intermission six vaudeville numbers were given, including Yamamoto brothers, the six Proveanies who were the hit of the whole bill, Spissell brothers and Mack, Salerno and the Dandy Dixie Minstrels (under New Acts).

DE FREECE WANTS ADE'S PLAY.

Walter DeFreece, husband of Vesta Tilley and manager for a circuit of theatres in England, is negotiating with Henry W. Savage for the English rights to the successful George Ade rural comedy drama, "The County Chairman." Mr. Savage fears that the piece is entirely too American and cites, as another reason for holding off, the fate of "The Prince of Pilsen" on the other side.

Salerno leaves for Europe directly after his engagement on the New York Theatre Roof Garden.

LONDON GOSSIP.

May 29.

Leicester square and its vicinity, "the Forty-second street" of London, has an animated appearance at the present time. The Americans may be seen out in force any fine afternoon between 12 and 3:30.

The principal topic among the artists is the Keith-Proctor-Poli amalgamation. Rose Stahl, the "Bernhardt of the Vaudevilles," as the papers have named her here, has caused a sensation at the Palace, London. M. A. Shea arrived on Monday, 28th, after a tour through France and Germany on the lookout for talent. H. H. Feiber is expected to arrive here on the 29th.

Jennie Jacobs has the following artists for a forty weeks tour of America: Ada Martine; B. H. Almon, hand balancer; Hall and Earle, eccentrics; Sisters Alberts, singers and dancers; Spray Sisters, dancers; the Five Obracs, acrobats; Dora Letine, dancer; Ray Hanvar, burlesque artist, and many others.

Ella Shields returns to America shortly. She has been a big success here. Conway and Leeland are going better than ever. Cliff Ryland is as good as ever. Daisy Mayer is on the Stoll tour. Billy Tucker, the ball puncher, is on the De Freece circuit. Stime and Evans are on the Stoll tour. The Leslie Brothers are at the Hippodrome, London.

Ferguson and Mack are on the Stoll tour and are introducing the Sisters Dimple to roars of laughter. Bell Belmont opens at the Holborn Empire, London, July 16. De Vere and Kenwick have just returned to town after a provincial tour. Kelly and Ashby, the original bounding billiardists, opened at the Alhambra, Leicester square, Monday last and made a success. Kelly and Reno are going on the Continent this week.

The Casino Comedy Four have "caught on" here.

I think Harry Tate will be a hit in America with his sketch "Fishing."

There is another new music hall paper started here by an American, The Theatrical and Sports Review. Bert A. Dorman is at the helm and it looks as if it had come to stay. Nelson's Newsboys are starring this week at the Empire, Belfast. Morris and Morris left here May 26 to try their luck in America. Eugene Stratton has just returned from the Continent. Chergwin, the "White-eyed Kaffir," is popular over here with American artists. Josephine Arthur Burke, daughter of J. K. Burke, of Keith's Booking Agency, is to sing in Shakespearean roles at Windsor and a number of other places during the month of June. On June 2 the following artists sail on the Kildonan Castle from Southampton: Malcolm Scott, Julian Mac, Romo and Romani, May More Duprez and Libby Arnold Blondell. Among those that arrive on the same day are the MacNaughtons, Alice Lloyd, the Brothers Horne and May Evans. La Guerrera has made a success at the Palace in "The Daughter of the Mountains."

Things have never been so quiet here in the music hall world as at the present time. Mr. Stoll is booking from week to week. Fougere, the French artist, put on a dance at the Holborn Empire called "La Maxixe" that they wouldn't have stood at the old Paresis Hall. ***Hally.***

Shows of the Week - - By Rush

HENDERSON'S.

The bill runs much more smoothly than last week, but there are still annoying gaps between the acts. The waits are short and could easily be covered over by a little music. They are made to seem longer by the orchestra suspending operations.

The Metropolitan Grand Opera Trio (under New Acts) and Klein, Ott Brothers and Nicholson are the headliners. The musical quartet is heard to good effect here. They have always been distinguished in the vaudeville theatres for their brass ensembles. At Henderson's, where volume of sound is as much to be desired as quality, the effect was excellent.

The Three Brothers La Maze went very well. It is a fast acrobatic turn with well handled falls and fair knockabout comedy. In the straight acrobatic department the trio have some good feats.

The Dixie Serenaders hold over for the second week. The act is unchanged, the best occurring in the early half where the concert singing of the men is featured. Since the act was shown in Williams' Brooklyn houses a considerable amount of talk has been eliminated to great advantage.

The Reid Sisters, formerly featured with Ned Nye and his "Rollicking Girls," are doing a regulation "sister act." The girls have not strong enough voices to sing effectively in opposition to the noise that floats in from Coney Island's Bowery, but they do a fast and entertaining dance, dress well and get their share of approval.

Bowers, Walters and Crooker have improved immensely in their Rube dances and burlesque trapeze work.

Henry Evans, the boy soprano who was seen at Keith's last week, was placed early on the bill. The boy has a strong voice of good quality and won an enthusiastic reception, due in a large degree to his youth.

The Cravers, billed as "lariat experts," are guilty of many slips. The use of a decidedly pretty girl who is also a clever horsewoman as assistant aids the act materially, but both she and the man fall down on their tricks too frequently. There is a little incidental talk which should be extended.

Ritter and Foster have a neat act. Miss Foster brings her "airship" line of talk from "Smiling Island," played this season by the "Casino Girls" burlesque company, of which she was a member, while Max Ritter does good coon shouting and a lively dance or two.

McCrea and Pool, sharpshooters, have an excellent act. Pool is little more than an assistant, serving for the greater part as a sort of "human target." The feature of the act is the simultaneous breaking of two pipes, one in the mouth of the assistant and the other in his hand. For this trick Mr. McCrea uses two rifles, one at each shoulder. They were well liked.

Lillian Maynard does the familiar soubrette, including the inevitable song "plugger" in a box. She has a pleasing stage personality and a good voice. A sprightly dance would liven up her act.

Among the others were Kriesel's animals, Renz and Pantzer and Hills and Wilson.

COLONIAL.

An audience that filled the Colonial Theatre to capacity on the warmest evening of the week to witness one of the most expensive bills of the season was the answer given to the oft-repeated query, "Does the Williams policy pay?"

Vesta Tilley is in her last week in this country. The audience demanded four songs and the English comedienne occupied the stage for thirty-five minutes, although she did not come on until 10:15.

Edna Luby has cut out her impersonation of George M. Cohan to the distinct betterment of her act, its place being taken by that of Vesta Victoria. Miss Luby went through the whole of her repertoire, even to the rather lengthy impersonation of Katie Barry, and took half a dozen bows.

Dave Genaro and Ray Bailey appear in a straightaway dancing and singing sketch, having abandoned pretty much all the talking and comedy business they used before. The pair are always strong enough to carry themselves in the fastest company.

Ralph Johnson, the trick cyclist, is seen here for the first time outside of the Hippodrome, where he has been a feature all season. His act is a sensational one, but not so good for vaudeville purposes as at the Thompson & Dundy establishment, for the reason that the setting up of his elaborate apparatus leaves a wide gap in the action. This defect was not so noticeable at the Hippodrome, where Mr. Johnson had room for his riding while the apparatus for his somersault was being placed. A colored comedy assistant was of material aid to him. Johnson was well liked.

The Three Roses, a trio of nice-looking girls, daintly dressed, opened the bill. Their music is no less attractive than their appearance, except perhaps for the violin solo, which ran very much to technical frills.

Charles A. Mason and Lew Kelly have opened up a rather unique vein of comedy. There is an excellent opportunity for laughmaking in the combination of "dope fiend" and German dialect comedian. Some of the lines have more humor than the mere jumbling of senseless incongruities. Charles A. Mason does very well with his comedy role and Sue Stillman makes a satisfactory "feeder."

Ferry Corwey, billed as "The Musical Clown," is stronger in the comedy department than in his music making. He had a screamingly funny bit of business involving an unseen bird and a cartload of dummy cats and won more laughs than usually falls to the lot of a clown working alone.

Mabel Hite and Walter Jones scored their usual hit and the Manello-Marnitz troupe of musical equilibrists (under New Acts) were seen for the first time outside the Hippodrome.

WHY KOHL LINGERED.

Messrs. Kohl and Castle and Martin Beck are the real owners of "His Honor the Mayor," which is being presented at the New York Theatre. Now that its success is assured there is no longer any need for concealing the fact.

TWENTY-THIRD STREET.

The Five Lecussions, the Hippodrome circus act which was to have played an exclusive engagement this week at the Twenty-third Street, had to close after the Monday matinee. It was found at the eleventh hour that there was not enough stage room for it. The carriage was accordingly cut out and the act lost much of its value. Monday night Mills and Haffan, hand-to-hand balancers, were brought over from the Union Square to fill the gap. The Todd-Judge family of four acrobats came into the bill for the remainder of the week.

The two new acts of the bill, Ruth Allen in "The Girl," and the Lasky-Rolfe Quintet, are under the New Acts. Henry Lee is the headliner. Lee's "likenesses" are careful studies. He does not reach after his effects by the usual expedient of accentuating the peculiarities of the great men he impersonates, but makes his figures as true to the originals as possible. In this way he loses something of the popular appreciation he might gain by a touch of what might be called caricature. The act is skillfully laid out, the time between changes being entertainingly filled and the talk of Lee's celebrities in good taste and at the same time interesting.

Paul Barnes, the tramp monologist, wins laughter with talk that is just a collection of stories without any pretence at continuity. The monologue begins with a song that paves the way for an opening gag. From that point the monologist jumps about from story to story in rather jerky fashion.

Smith and Campbell have their same sidewalk conversation with the usual abuse of the smaller man and the stunt with the new song. Stinson and Merton are another well-known pair on the bill.

Millie Bertina and Florence Brockway open. The larger girl does a fair acrobatic dance with a bit of contortion and her partner a good buck dance. Both dress well.

The Todd-Judge family closing show make up a decidedly good acrobatic quartet. The youngster is apparently about fifteen years old. He is very light but does some clever tumbling. The understander has a good trick or two with this lad. All four do splendidly in their Risley tricks.

"Plantation Pastimes" is the title of a good sketch introducing the Whitman Sisters and Willie Robinson, all colored. In their singing they reprodnce the real Negro quality and the comedy vein is well sustained by the little dancer.

MAY TAKE H. & B. NOW.

Owing to the policy of Percy Williams as evidenced by the leasing of the Empire Theatre in Boston, the Keith Booking Agency may reconsider its determination not to accept Hyde & Behman of Brooklyn as one of the Agency's members and the Brooklyn firm may soon go in.

Hyde & Behman together with Hurtig & Seamon have been refused admittance up to date in the hope that the opening left would be filled by Williams and his houses, against whom each have been opposition.

HURTIG & SEAMON'S.

The 125th street temple of mirth and melody is becoming a sort of headquarters for breaking in performances and semi-dress rehearsals of new acts. This week there are four newcomers on the program, and another, Bobby Gaylor in "A Private Theatrical Agency," was to have been on the bill, but was forced to retire owing to a sudden illness. Al H. Weston and company, in "The New Reporter"; Frank Mayne in a picturesque novelty called "The Sexton's Dream"; Friend and Downing, comedy team, and "Lo-Qua," a talking figure, are under New Acts.

The elimination of Bobby Gaylor gives Roland West undisputed position of the headline position. This is West's first opportunity to play a week's engagement in Manhattan. Since his protean sketch "The Criminal" was shown at the Yorkville Sunday concert he has smoothed it out considerably. Its defect is that the text does not stick to the plot, which has some strong dramatic values. Several characters are introduced for comedy effect. These catch solid laughs from the upper house and lighten the general character of the playlet, but delay the coming of the climax. Mr. West plays seven parts, the best of which are the old man, Prof. Scribs, and a newsboy. There has been newly added to the skerch a melodramatic struggle between "Reddy" Scribs, the murderer, and the police attendant, with green spotlight incidental, which is well worked. In an effective close West handles an opportunity for pathos excellently.

Hill and Hill, a colored pair, opened the bill. They dress in excellent taste and the man does a good loose dance. The woman's chief responsibility seems to be the wearing of good clothes.

Beatrice Rannier and Elsie Gaudier make up a showy sister team with a good deal of color in the costuming department. The girls do not sing too well, but their appearance is all that could be desired and they have an agreeable stage presence.

Tom Moore is decidedly good as a coon shouter. Indeed, he is so good at this sort of singing that he should hold to it to the exclusion of his second song. Also he would perform a large public service by spreading about to his fellow players the secret of wearing immaculate evening clothes as if they belonged to him permanently. His last number, involving an impersonation of Ernest Hogan, won Moore several enthusiastic recalls.

The Princess Chinquilla, if she is the real "Injun" princess the program would have us believe, is pretty much Anglicized. She has few of the Indian race marks except the straight black hair, but with a pretty stage setting makes a picturesque figure. Her Indian war dance is a graceful performance. Ed Newell, billed as "The Cowboy Juggler," did some fair work and helped out the picturesque effect.

Horace Goldin, the illusionist, is "laying off" this week, the first time in five years.

Henry Frey will be featured by Al H. Woods in "Secrets of the Police" next season.

SUMMER PARKS

"FAIRYLAND," PATERSON, N. J.

Melville & Schultheiser, the amusement promoters, are drawing dividends on a novel policy at Fairyland, the summer park between Paterson and Passaic, N. J. They opened the resort last summer with the conviction that there was a field for a quiet amusement place, free from drinking and rowdyism, to which the better class of residents within trolley distanee might bring their wives and children. There is no attempt made at Fairyland to outshine the big Coney Island resorts in lavish display of electrics, but the lighting arrangement is adequate to its purpose. Economy has been used, but there is no indication of money having been stinted in the supplying of necessities.

The plan of eliminating the bar concession from the park appears to have justified itself in box office returns, for at the opening of its second season observation would indicate that the profits for this year will be considerable.

Fairyland has five acres in the square inclosure, all the ground being occupied with concessions. Directly opposite the entrance the middle space is given over to a circle swing. To the right stands the vaudeville theatre, holding eight or nine hundred, and giving a five-number bill twice a day. The admissions are ten and twenty cents, with the boxes fifty cents. Week of the 28th the entertainment included Gavin and Platt, Mitchell and Marron, Bell and Richards, Marie Leroy and the Pantzer Trio. Each performanee runs one hour and fifteen minutes. Albert Brown is the pianist.

Behind the theatre a free open-air performance is given after each show. The entertainment has four numbers running fifteen to twenty minutes each. Last week Chester B. Johnstone, bicyclist; Minting the Marvel, Paul Stevens and a trio of strong men appeared. Ample space is provided about the stage for standing room and elevated seats are sold at small cost without obstrueting the view of the crowd.

A "figure eight" has the eastern end of the park, and the northeastern corner, now vacant by reason of the evietion of a gypsy camp, will be made into a pony track. The housed concessions, games, restaurant and booths are placed in a continuous line around the outside of the square, beginning with the Old Mill in the southeast corner to the shooting gallery on the north side. All the concessions appeared to be doing excellent business Sunday night, when an estimate might have placed the crowd roughly at from eight to ten thousand.

Fairyland, the only "dry" park in the State, may be said to be unique and without opposition in its chosen field. Its patronage appears to be drawn largely from the better classes of Passaic and Paterson, with a sprinkling of Newark people. The rougher element from the mills seem to patronize the "wet" institutions exclusively.

The general aspect of the park loses something in daylight from the fact that only the main walk is paved, the central space being packed clay. The management explains this on the score of the clay flooring being much cooler and more comfortable for the standees watching the open-air show. At night this defect in appearance is lost.

The place has an excellent atmosphere. The noise of the barkers has been reduced to a minimum if not altogether eliminated, and the popular music played by Robinson's band of fifteen pieees, which will probably be made a permanent feature, reaches to every part of the inclosure. The effect of quiet, the orderliness and excellent appearance of the crowd and just the right degree of gaiety gives to the place an almost ideal atmosphere. ***Rush.***

All the summer resorts along the Potomac River are now open.

The park formerly known as Glen Echo at Washington will be renamed Dreamland, opening July 4 with full improvements.

Luna Park at Washington is said to have become a society fad in the capital and its success is assured.

White City, Savin Rock, New Haven, Conn., had a very auspicious opening May 30. New features have been added under the management of Speck & Darcy.

Meriden, Conn., is to hold a centennial week, 11th. Elaborate features are planned, including a Midway. Thousands of visitors are expeeted and plans are being made to entertain them.

One man was killed and three others seriously injured by the falling of a car from the "Loop-the-Loop" at Athletic Park, New Orleans. These men were excursionists from the southwestern part of the State.

Hippodrome Park, Branford, Conn. (L. W. Fisk, prop.), opened May 30 for one-day show, big crowds. Professor Baldwin's airship was on hand but failed to float above the earth. Raees added interest to the events planned.

Arrangements have been made for the formation of the Chester Park Opera Company, Cincinnati, which will give its initial performance Sunday, June 17. The opening attraction will be "The Rounders," to be followed by "The Belle of New York."

Fairyland at Paterson, N. J., will have a balloon ascension day and night soon. An aeronaut named Hillman will be in the basket. Hot air will be used and a fireworks display given in the evening. It is expected that this will be an attractive advertisement.

Rehearsals began on Thursday for Bolossy Kiralfy's presentation of "Venice," which opens at South Beach on June 23. The spectacle will employ some three hundred people and the principals are practically the same as when it was shown in St. Louis and Portland.

Aecording to Fred Thompson, of Thompson & Dundy, that firm will have its projected summer park in Fort George ready for public opening by June 4 next year. The Hippodrome firm bought the ground not long ago for this purpose. The name of the amusement place will be Vanity Fair.

Arthur M. Hopkins, of the Ingersoll & Hopkins Co., will leave New York about July 15 for a tour of all the principal parks in the country, including, of course, those on the Ingersoll circuit. Note will be made of the general conditions and appearanees. The trip will take about a month.

The State Fair will be held at Shreveport, La., November 17 to 26, at the fair grounds about one mile from the city. The site selected is ideal in every respect as to location, ease of access and other advantages. It was formerly known as "Caddo Downs" and the property of the Shreveport Country Club. It embraces about 100 acres. A commodious auditorium will be built where concerts and other attractions will be held daily.

Electric Park at Niagara Falls will be under the management of S. L. Robertson this summer. Mr. Robertson is acting for the S. L. Robertson Amusement Company. Many improvements will be made. Especial attention will be given to illumination. There is no limit to the possibilities, the power coming from the Falls cheapening the expense considerably. Many curious devices and emblems will be gotten up and the park electrically is expected to prove a standard for brilliancy.

Riverview Park, Chicago, larger and better than ever, is open. Bohumir Kryl and his music brigade, Rollins' wild animal arena, "The Jungle," with its Florida farm and reproduetion of life in India, and the Igorrote Village are the most pretentious features, while other amusements will be furnished by Captain Soracho with his corps of sea divers, Hale's "Tours of the World," the German Hippodrome, with imported menage acts, and other lesser attractions of interest.

Ravinia Park, Chicago, will have only high class musical attractions this summer. Walter Damrosch opened the season June 3 with his symphony orchestra, and will furnish the afternoon and evening concerts. One of the features of this North Side resort is the attraetive casino, which has been popular the last season as a rendezvous for automobile parties who spin along adequate roads and picturesque scenery of Sheridan Drive and Green Bay Road during the summer months.

All the Pittsburg parks are under full swing. "Dream City" opened Memorial Day to immense crowds and Ingersoll's Luna Park now has real opposition in the Smoky City. The new parks will attract amusement seekers in large numbers, although their locations will probably make for them an entirely new elientele. With three really large amusement parks and the lesser traetion parks—Olympia, Kennywood, Oakwood, Southern and Calhoun—Pittsburgers should be able to pull through the summer.

The new vaudeville theatre at Edgewood Park, Shamokin, Pa., opened Monday, May 28. When the structure is completed it will be one of the prettiest and most up-to-date summer vaudeville houses in the State of Pennsylvania. It will have a seating capacity of between 800 and 900. The park management has secured J. D. West, formerly with Frank Melville's booking agency, at Philadelphia, as manager of the new theatre. Some of the best vaudeville acts on the road will be booked by Frank Melville, of New York city.

Thomas J. Cannon, formerly of St. Louis, has succeeded in organizing a company for the building of a White City at New Orleans. The tract upon which the "White City" will be built contains seven and a half acres on the Tebault tract adjoining Metarie Cemetery. One of the attractions will be an immense tower, where, seventy-five feet above the ground, will be a restaurant and higher still will be an observation garden. Among the concessions will be an aerial railway, skating rink, shoot-the-chutes and other attractions. Mr. Cannon says the resort will be ready for business about April, 1907.

The fire at the White City, Cleveland, on May 24 was a ruinous one. The flames broke out in the Old Mill, which was being repaired at the time, and held large quantities of tar. A lighted cigarette end is attributed as the cause of the flames, which by reason of the inflammable materials could not be checked. The loss is estimated at $150,000. There was $80,000 insurance on the building. The power house was destroyed at a loss of $30,000. The heaviest losers among the concessionaires were the Frank C. Bostock Animal Show, J. B. Morris, Electrical Volcano Exhibition, Hall of Illusions, Gates Amusement Co., Tsudi Oku Japanese Village, Chute the Chutes Co., Katzenjammer Castle and Old Mill. Arrangements have been made to rebuild and it is confidently expected the park will reopen on July 4.

The spectacle Feast and Furies (H. M. Ziegler, mgr.) will give its first performance in Lexington, Ky. The season will consist of twenty weeks, already booked. The opening is a chorus and ballet of sixty dancers from the Cirque d'River, Paris. The dimensions of the stage are 350 x 250. In front a plaza with elevated stage will be erected and a circus ring constructed in the center. The background shows a modern scene with tall buildings, street cars, etc. The scene opens with a throng passing to and fro. Suddenly a commotion is seen in front of a saloon where an anarchistic meeting has been held. A fight ensues, the police are called and patrol wagons rush up. The fight develops into a riot and from a riot into the burning of the city. Several fire engines, patrol

Cobb's Corner

JUNE 9, 1906.

No. 15. A Weekly Word With WILL the Wordwright.

CHICAGO.—"Rosebud" is another "Dolly Gray."

LONDON.—I am sure "Rosebud" will be a greater hit than your "Good-Bye, Dolly Gray."—Hamilton Hill.

And THEY certainly ought to KNOW. A march song is the song to sing in the parks, and "Rosebud" is one cracker-jack sailor march song.

"ROSEBUD."

Chorus.

Good-bye, my Rosebud, my heart's bouquet,
You will be sorry when my ship sails away;
But if you miss me, little girl, don't cry,
Call, and I'll come to you, Rosebud, good-bye.

Free for a card or program, or if known to

WILL D. COBB
WORDWRIGHT
48 W. 29TH STREET
NEW YORK CITY

P. S.—I have some swell numbers written for "business," for burlesque, and musical shows.—Will.

wagons and gatling gun squads resist the attack of the mob. The final tableau will be entitled "Peace." More than five hundred people will take part. E. T. Ziegler, formerly with Robinson's circus, is "director general" of the production. Harold Bushea, general manager. The chorus will be in charge of Alberti Hale, who directed the chorus for Fritzi Scheff as ballet master. W. T. Sheehan, general stage director. The following acts have been booked: Pekin Zouaves; Mlle. Leris, equestrienne; Flying Banvards; Tony Bendo, acrobatic and knockabout clown; Mme. Helen Gerard, equestrienne from London Hippodrome; Cicio's Brooklyn Band; Edyth Raymond, aerial artist; Misses Zara and Cotaw, toe dancers; Scheck Brothers' acrobats; H. Van Cleve and his trick donkey; Sotto and St. Gardens, comedians; Taggart Family, acrobats; Abdallal Ben Hamadie Troupe, Arabian acrobats; St. Armo and Croumer, equilibrists and jugglers; Mack and Relgier, grotesques; Emmert, clown, and his elephant and giraffe; Imperial Troupe, acrobats; Bounding Gordons, and Rose Wentworth, equestrienne.

A panic was averted at "White City," Chicago, the opening day, when twelve persons were injured on the new "roller coaster." While in a runway fifteen feet from the ground the bearings on one of the cars of the "coaster" refused to work and the car stopped on an upward incline and fell back. Other cars crashed into it and the panic-stricken occupants were badly bruised and tramped upon in their frantic rush to safety. Otherwise the merry throng of 50,000 which marked the auspicious opening of Chicago's greatest resort was the largest and broke all records in attendance, in spite of the cool weather which prevailed day and night. The new features introduced, together with the best of last year's attractions, are interesting. "Fighting the Flames" continues to be a novelty, and the "Chicago Fire" exhibition proves startling. Midget City entertains large attendance. Among last year's attractions are Jim Key, the equine wonder; while Killar's Blue Room entices a good portion of the amusement seekers. Hale's "Tours of the World," a new addition. The infant incubators is another of last season's interesting features, while the electric theatre, scenic railway, the chutes, figure eight, flying airships, Johnstown Flood, a Trip to Mars and many other side amusements please the great crowds. Innes and his band in the central plaza proved one of the strong features.

At the London Coliseum the advent of three shows daily with one company is giving all hands hard work. The original idea here was alternating double companies doing four shows daily. This was cut to three shows with a second company doing the in between or "supper show." The next evolution was to cut out this second company doing the second show, and let the house-packing revue, "Puck's Portfolio," do three successive shows. The late financial crisis and shift of management gave the desired opportunity, and now everything runs as merrily as Huber's Museum, only the work is harder. The revue here ran 155 minutes on its first appearance, and is still long enough. It is good that they have big restaurants in the building and can eat as they go along.

CORRESPONDENCE

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—Week of 4: Ed and Nettie Masse in a juggling specialty, very clever; Lillian Bender, a violiniste not beyond the mediocre; May Vokes and Gus Pixley in "The Model Maid" were very good; Melville Ellis, pianist and singer, amused; Thomas O'Brien, Havel and Miss Ethe Lawrence in "Ticks and Clicks," were excellent as mirth provokers; Willie Weston presented his imitations of noted actors in an excellent manner, and Ned Wayburn's Rain-Dears (under New Acts.) Motion pictures closed. MARTEL.

ALTOONA, PA.

LAKEMONT PARK THEATRE (L. T. Shannon, mgr.).—Week 4 opened with local talent, Altoona Comic Concert Company (George E. Bender, mgr.). Good business despite the rain. Stuart and Lavardo, tight wire performer on bicycle, scored. All the other attractions at park were in operation and report good crowds.——"THE PASTIME" MINIATURE THEATRE (Silverman Bros., mgrs.) opened 5th with moving pictures and illustrated songs. This house bids fair to prove a big success. C. G. C.

ATLANTA, GA.

CASINO (H. L. De Give, mgr.).—A satisfactory bill was the verdict of a crowded house on the opening night. Week 4th: Lewis and Green, comedy, fair; The De Muths, whirlwind dancers, hard workers and deserved their applause; Herald Square Quartet shared honors with the headliners; Marx and Herbert made individual hits with their comedy; billed as an added feature, Azra, juggler, more than made good; The Military Octet had the large type and presented a spectacular act that went big; moving pictures completed the bill, but the lights were bad.——STAR (J. B. Thompson, mgr.).—An audience of good proportions saw the following bill presented week 4th: Lee Edmonds, blackface monologue, clever performer and a hit with audience; Acme Trio, comedy, fair, need new material; Grace Francis, songstress, fair; Martyne Sisters, favorites here, clever; Jennie Delmar, illustrated songs, good selection and fine voice; Frankford, Lauri and Frankford, sketch, received much applause; concluding with new pictures and a one-act comedy, "The Irish Daddies," by W. Z. Rogers and stock company.—NOTE.—In last week's review of the Casino bill mention was made that Idoletta (according to program) gave one of the best acrobatic turns seen here, when the credit was due to Blanche Sloan. BRIX.

ATLANTIC CITY, N. J.

YOUNG'S PIER THEATRE (H. Myers, mgr.).—Bill week 4 included Rose De Haven and her sextet, fine act and well received; Leo Carrillo, mimic, fair; Garfelle Brothers, skating, fair; Deery and Francis, sketch, poor; Alvin Brothers, gymnasts, good; Mr. and Mrs. Jimmy Barry, sketch, big laugh; Elite Musical Four, return engagement third time this season, strong hit, and Edison Kinetograph. Coming: The Great Brindamoor and big bill.——STEEPLECHASE PIER (Giles Clement, mgr.).—This house opens for the season week 4 entirely renovated. James and Davis, talking act, good; Rose Malorine and Nora Thomas, dancers, clever act; Charles Howard, Hebrew impersonator, big hit; Mr. and Mrs. Browning, sketch, very good; Ed Mora, illustrated songs, fair; Koppe and Koppe, jugglers, fair; Nelson and Arnold, singing and dancing, good; American Vitagraph.——GUVERNATOR'S (Sid Fern, mgr.).—This theatre also opened for the season 4 with a big bill, including Monte Myro Troupe, pantomimists, strong hit; Four Shannons, quartet, good; Robertcheck and Baum, Hebrew impersonators, very poor; Rice Family, musical act, good; Starr Sisters, singers and dancers, fair; Buch Brothers, acrobatics, good; Kennedy and Wyble, singing and talking, fair; Three Jacksons, physical culture, fair; Ben Franklin and Toodles, singing, big hit; Great Lynch, wire walker, good; Mrs. C. Leslie Evans and company, sketch, good; Musical Monarchs, good; The Everetts, comedy sketch, good; Mirto and company, magicians, fair; Gardner and Golden, sketch, good.——NOTES.—Doyle's Theatre has been rented as a first-class burlesque theatre to open shortly for the summer. At Steel Pier Casino Murphy and Gibson's Minstrels continue to draw big crowds.
S. WACHTER.

BALTIMORE, MD.

GAYETY (W. L. Ballauf, mgr.).—Week 4: Good houses, Clark's "Runaway Girls" company. The performance opens with a two-act "musical satire," named "The Sultan's Dilemma," which is more lengthy than the average one-act comedy. It was well received and has a charming chorus, pretty costumes and catchy music. One act is given before and one act after the olio, which has only three numbers. Susie Goodwin, vocalist, average; Bert Wiggin, comedian, cartoonist and juggler, very clever; The Bowery Boys' Quartet scored heavily.——ELECTRIC PARK (Schaubenberger & Irvin, mgrs.).—Week 4: Big business. Vaudeville at the big casino includes: Emma Carus in characterizations has some new songs and made a decided hit; the three Weston Sisters in their musical act are pleasing and refined; Fields and Wolley are seen in a Hebrew specialty which is very poorly done; Brazil and Brazil, acrobats, have some novel features. The usual band concerts and dancing on the deck. G. J. WOLFF.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.).—One of the best bills of the season to good business week of 4. John and Bertha Gleeson and Fred Houlihan, excellent; James A. Kiernan and company, very good; Ray L. Royce, very good. Should secure a new act; the present one having been seen here too often. Quaker City Quartet, excellent; Robert Hilliard and company, exceptionally good; Winona Winter, a magnetic and clever little girl, scored heavily; Tony Wilson and the Three Amoros Sisters, very good. Bill for week of 11: Claude Gillingwater and company, Ward and Curran, Eight Allisons, Rosaire and Doreto, Findlay and Burke, Ben Welsch, Charlotte Ravenscroft and the Kinetograph——LAFAYETTE (Chas. M. Bagg, mgr.).—The Lafayette Stock Company opened the summer season week of 4 to excellent business. The chorus is very good, being composed of eighteen comely girls. The comedy parts are left in the hands of Bill Williams, Billy Cook and John C. Hart. So far no opportunity has been offered them to show their ability. Jeanette La Mont does well in the soubrette roles. Beatrice Harlowe, an old stock favorite here, is the best of the women. To Teddy Aleene must be given the credit of putting what little life there is in the burlesques. The olio: Beatrice Harlowe, good; Strickland and Dukesbury, see New Acts; the Marvelous Heumans, good. Week of 11: Second week of the stock company and the Musical Comedy Four, Williams and Aleene and Williams and Proctor——LINN'S MUSEUM (Dr. Hugh J. Linn, mgr.).—The Beauty Show drew crowds week of 4 and has been held over for another week. The bill in the theatre, with the exception of Fannie Watson, was very weak. Barker and Barker, fair; Al Norton, poor; Fannie Watson, the best woman artist ever seen at this house; Lester Howard, poor. Bill for week of 11: The Sadlers, Ray Vaughn, Lew F. Fullerton and the Vernon Sisters.——ATHLETIC PARK (Robert MacBroom, gen. mgr.).—Business has fallen off considerably since the opening week, an indirect cause being there is only one free attraction. Duss and his band drew crowds the first week, but now a local band with no drawing power is the attraction. The free acts for week of 11: The St. Belmos and the Le Roys. Theatre (E. C. Parker, mgr.).—Good business week of 4. Three Rio Brothers, excellent; Short and Shorty, good; Tom Gillen, fairly good; Chas. D. Lawler and Daughters, good singing, poor appearance; Tops and Topsy, good. Bill for week of 11: Gallagher and Hild, Wolff Brothers, Young and Brooks and the Lovitts.——NOTES.—Chas. W. McMahon, who resigned the position of manager of the Garden Theatre, so as to devote more of his time to his vaudeville agency and then later on accepted the management of the Temple Theatre, has finally decided to give his undivided time to the agency and has reopened his old office at 13½ E. Swan street. CHIME.

CAMDEN, N. J.

WOOD-LYNNE PARK THEATRE (H. Bart McHugh, mgr.).—This house opened May 26 to big business. Bill week of 4 includes Loro and Payne, comedy acrobats, hit; Jack and Bertha Rich, dancing comedians, hit; Tanna, "the Odd Oriental," good; The Noles, German comedy duo, clever; Blanche Lawrence, petite comedienne, good; Reese Le Roy, musical novelties, well received.
B. S. L.

CHICAGO, ILL.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle).—The bill is headed by William Courtleigh and company in a protean sketch entitled "Under the Third Degree," having its first presentation here. The sketch is dramatic in construction and the eight distinct and contrasted characters Mr. Courtleigh plays are artistically finished and remarkably accurate. It proved the best offering of the season. Clayton, White and Marie Stuart revived their familiar sketch, "Dickey," which is crude in spots and saved from becoming tedious at times by the clever work. Welch, Mealey and Montrose, comedy acrobats, are reviewed under New Acts. George Austin Moore sang a number of popular songs and made a good impression. Marcarte Sisters gave their trapeze performance, seen here not long ago, and pleased. The Exposition Four, billed, did not appear. They were replaced by Madam Romano, an operatic soprano possessed of good voice. Her first selections are too long and she spoils some of the best effects by standing in the glare of the calcium light. Conkey, as a club swinger, is mediocre. His German dialect talk is neither new nor entertaining. He should stick to his club juggling and not attempt comedy. Jennings and Renfrew, blackface comedians, could have a good act with a fresh supply of jokes, as they are fair comedians and capable of doing better. The parodies are made up of jokes heard in vaudeville for several years. One of the team in a red vest is rather careless in his work. He ought to be more attentive to his partner, whose methods are good. Melville and Conway have a mixture of comedy, singing and a poodle dog. The woman has an excellent voice. The male member in a clown makeup does a few juggling tricks, but the comedy all through the act is unfunny and needs rejuvenating to the core. Arthur Don and Minnie May Thompson in a sketch entitled "Enlisting Recruits for Father" have a fairly good line of comedy, singing and dancing, but the bit of "melodrama" is so old and conventional that its further use is valueless. The Black Vaughners are colored singers and dancers. Their specialty not quite up to the average. Master Sister is talented and with more training and experience will develop into a first-rate comedian. His jokes are delivered in a tame manner, while the singing is good. Dave and Percie Martin and the Kinodrome complete the bill.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—The bill for the week consists of the Kaufman Troupe, cyclists; Nora Bayes in songs and impersonations; Lizzie Evans and Harry Mills in "The Old Love"; Stanley and Wilson in a German musical sketch; Musical Kleist, musical novelty; Madeline Winthrop and company in a sketch; Gilligan and Perry, comedians; Brothers De Van, acrobats; Peter Baker, German comedian; Manning Trio, comedy sketch; Coyne Brothers, comedian; Mr. and Mrs. Jack and Sisters Coleman.

TROCADERO (I. M. Weingarden, mgr.). The first week of stock burlesque at this house, opening the regular summer season, drew large audiences. The show opens with an olio in which the best number is credited to Nello, a juggler, whose act is novel and skillful and one of the best of its kind in vaudeville. J. W. Sherry, billed as a monologist, occupied the stage for five minutes, during which he made a few stereotyped comments on the "ladies" in the audience and sang one parody that failed to receive an encore. Rowland Travers introduced a magical exhibition containing nothing that has been overlooked by other magicians, the box trick being the best. The burlesque is called "Peasants' Market Street," a concoction of Weber and Fields' former pieces, with elaborately costumed chorus of pretty girls and excellent musical ensembles, to which end Manager Weingarden has been most loyal. The company is headed by Nat Fields, who through his connection with summer stock companies here for the past three seasons has established himself in favor. Nat Jerome is a Hebrew comedian. His dialect is of the exaggerated burlesque type, bordering on the uncouth style of expression and boisterous in manner. He should tone down his methods. Ed Morris as an Irishman is a good comedian and it is not necessary for him to disguise his face with a lot of grease paint in order to be funny. Leo Kendal, German comedian, is fairly good in a small part. May Curtis is prepossessing, but her singing is too quiet for burlesque. Edith Shaw and Nellie Fenton lead a few ensemble numbers and play their parts in the best way they know how. Connie Ward, a chorus girl, made a hit in a Japanese number. The burlesque as a whole, notwithstanding the fact that very little time was given over to rehearsals, pleased immensely.

SID J. EUSON'S (Sid. J. Enson, mgr.).—The summer season is in evidence at this theatre and the company installed for the sultry weeks has been augmented by the addition of Ruth Everett and several others. The curtain raiser, "Good Old Summer Time," is staged in the usual style, with a number of musical offerings. In the olio are Whitehead and Guerson, Brown and Harhead, Orville and Frank and Toby and Lloyd.

FOLLY (Empire Theatre Company management).—The "Innocent Belles," with a company including Imhof, Suzanne Corbine and John A. West, is the offering, closing the regular season of burlesque at this house.

WHITE CITY (Paul D. House, mgr.).—The attendance at this resort has so far been the largest in the history of summer amusements in Chicago. The numerous attractions in inclosed buildings are reaping their harvest after months of preparation, and if the weather continues to favor they will break all previous records in receipts. Jewell's Manikins and the "Fire Show" entertain large throngs, while Midget City, Kellar's Blue Room, Chicago Fire, the coasters and other features receive their share of liberal patronage. The vaudeville theatre, under the direction of the Western Vaudeville Association and managed by Kerry C. Meagher, is usually crowded at every performance. The bill for this week consists of Tyler and James, Kaloeratus, the Fays, the great Howard and the Kinodrome. The Banda Rossa furnishes the musical program and is one of the leading outdoor attractions.

SANS SOUCI PARK (Leonard Wolf, mgr.).—With favorable weather conditions this popular amusement park enjoys good attendance and offers the public real summer novelties in its enclosure of natural lawns, trees and beautiful surroundings. Besides the new scenic railway, which has been installed during the week, there is a giant balloon which ascends to the top of a steel dome and which circles around the structure, giving the participants a view of the illuminated park, which is brilliant and gay in manifold colors of thousands of incandescent lights. Ye Old Inn, Midget City, Katzenjammer Castle and all the other attractions are largely attended. The vaudeville theatre, owned by Kohl & Castle and under the management of Kerry C. Meagher, offers the same class of acts as the downtown theatre and draws capacity audiences at every performance. The bill this week includes Clark and Duncan, Anna Moore, Hazar and Lazar, the

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

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Miss Mabel Hudson, the well-known soprano vocalist, will introduce the new song, "Somewhere," with tremendous success. She says it is the best ballad she has sung in years and gives her a great opportunity to display her voice to great advantage. She also makes a feature of "Dreaming, Love, of You," and "Just One Word of Consolation."

Miss Jeannette Dupree writes from Boston that she has set the town singing "Mother, Pin a Rose on Me," and wants credit for making this song popular there. She no doubt deserves this credit in conjunction with Billy Clifford, who also sang it in Boston with great success.

Miss Dorothy Dean, late of "The Yankee Consul Company," is featuring "Sister," "Mother's Got the Habit Now" and "Somewhere."

Professionals who are now playing in or near New York can hear "Somewhere" played at all the prominent cafes and restaurants in town. One has only to hear some of these orchestras play this song with the beautiful 'cello obligato to realize what this means to them when they want to use it as a song. It can be heard at Shanley's, Rector's, Churchill's, The Metropole, Marlborough, Murray's, The Breslin, The Grand, The Imperial and the New Belmont, etc. Any of these orchestras will gladly play it on request.

Mill Nella Bergen, who is about to re-enter vaudeville, has "Somewhere" in preparation and will also make a feature of the song which she introduced, entitled "Dreaming, Love, of You." As it is just suited to her voice, she cannot find anything better suited to the vaudeville audiences.

Songs That Win on Their Merits

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Professional Department

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Coming Thro' the Rye, Jennie Mine

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Rosaires, and Chas. Harris. Band concerts are given by the Banda Roma.

RIVERVIEW PARK (Wm. M. Johnson, mgr.).—Since the opening of this entirely rebuilt and rejuvenated park several new features have been added, among them a large circle swing and electric infant incubators, where a number of babies are nourished and preserved by artificial devices and scientific methods. The Igorrote Village, with its natives, and the show known as "The Jungle," where Rollius' trained animals give exhibitions, are among the best attractions. Kryl and his band are popular and immense crowds congregate about the pavilion to listen to the excellent musical numbers.

CHUTES.—The Banda Italiana Abruzzi is the chief attraction, although the various features scattered about the park are enjoyable and well patronized. In the theatre a vaudeville program is offered and the following artists appear: Jessie Bellgard, Lon Leland, Tony Regan, Joe Nelmeyer.

COLISEUM.—Well and his band and Maude Rockwell in vocal selections furnish a pleasant and enjoyable evening. The music is of the popular kind and appeals to the large crowds that fill the Coliseum comfortably.

BISMARCK GARDEN.—This North Side rendezvous for lovers of good music opens Saturday, the principal feature being Innes and his band, who moved over from White City. Among the soloists are Herman Bellstedt, a German cornetist, and Vaclav Jiskra. The Garden has been enlarged and improved since last year.

NOTES.—"Beemer, Campbell and two juggling girls" is the name of a new club juggling act which is appearing at the vaudeville theatres in the West. Max Millian, who was quite ill recently, has fully recovered and will shortly return to vaudeville. The Eldorado Trio, who made their first apeparance in vaudeville in a singing and instrumental musical act at Frankfort, Ind., this week, were booked for the summer and next season over a circuit of Western and Eastern theatres. J. J. Murdock and Frank Buck, of the Western Vaudeville Association, are booking for the first time this summer attractions for carnivals and fairs in the middle West. A majority of the smaller theatres booked by the association will be open throughout the summer, and according to advices received here this week vaudeville is proving the best kind of entertainment in the West. A new vaudeville theatre, to be known as the Crystal, is now being built at Madison, Wis., and will be booked by the Western Vaudeville Association when it opens for the season in August. A committee of city officials made a rigid tour of inspection of all the amusement devices at White City, Sans Souci and other parks, to ascertain the safety of the buildings in case of fire or panic. Since the accident on the scenic railway on the opening day at White City the management has taken precautionary measures to prevent a repetition of accidents, particularly in structures where there are no outlets besides the regular entrances. The Interstate Circuit has acquired the booking for Oak Summit Park in Evansville, Ind., for the summer.

FRANK WIESBERG.

CINCINNATI, O.

ZOOLOGICAL GARDENS (Walter M. Draper, secy.).—The attraction this week is Conway's Ithaca Band, which holds over another week. Special programs have been arranged. The popular airs were enthusiastically received by the general crowd, while the artistic, music-loving audiences applauded the heavier numbers. This week's soloists are A. P. Stengler, clarionet; Gardelle Simons, trombone; Ross Millhouse, cornet; William Pfannkuchen, bassoon; J. E. Boxheimer, flute, and C. E. Tichenor, saxaphone. Conway will continue to June 15, when he will be followed by Innes' Band.——CHESTER PARK (I. M. Martin, mgr.).—An evenly balanced performance is given in the vaudeville theatre this week. Original Boothlack Quartet, consisting of Eli Brouillette, first tenor; Arthur Clayton, second tenor; Charles Weber, baritone, and Max Hayes, bass, was the headliner and made good. The singing was excellent but the comedy poor. Herr Sona made his first Cincinnati appearance and gave a finished performance. His living portrait of the late President McKinley was very clever. Mr. and Mrs. Milo Vagge, bag punchers and hoop rollers, presented a turn far above the average. Hatch Brothers, eccentric musical artists, "freaked" a singing act, while their execution on the musical instruments was excellent. Edward Gillen failed to appear. Next week: Savan and McBrien, Cook and Stevens, Pero and Wilson, with Mlle. Luba de Sarema's animal act as a special added attraction.——LAGOON (E. E. Clark, mgr.).—The bill presented this week is fully up to the standard of regular winter performances. Innes and Ryan, who are the headliner, made a big hit; Seeker, Wilkes and company, Zulu comedians, do a singing and dancing turn that is very good; Marie Clark in illustrated songs is good; Three Highlands, musical artists, scored heavily, Master Highland's baton swinging bringing applause; Pepper Twins do some clever dancing.——CONEY ISLAND (Brooks & Anderson, mgrs.).—The show this week contains Edwin J. Camp, Hebrew comedian, who scored the biggest hit of the season at this resort; Cartmell and Reed, comedians, pleased; Steinert and Thomas, musical act, passable; Mami Vesta Tella, singer, made a hit; LaFayette Lamont Troupe, of acrobats did some clever stunts. As a special attraction George Brumbaugh made several successful flights.

H. HESS.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.).—Week 4: Mr. and Mrs. Cal. Stewart, good; Verdon, Perry and Weber, singers and dancers, good; Frances Swartz and company, presenting "The End," clever team; Wm. Gross was well received; Hibbert and Warren, Eva Thacher and moving pictures.——INGERSOLL PARK (Fred Buchanan, mgr.).—Week 4: Papinta, excellent; Adair and Brown, novelty act; Lonise Brehany, singer; The Powells, illusionists. Cole Brothers, comedy acrobats, and Haveman's Animals held over from last week. Fine performance to excellent business.——IOWANA PARK (W. R. Gonrley, mgr.).—Week 4: Royal Opera Company in "Two Vagabonds." Good performance and business. —— UNDER CANVAS. — Wallace Shows, 4; great favorite in Des Moines. One of the finest street parades ever seen here and Wallace can honestly advertise "highest class circus on earth." Excellent business. Gentry Bros.' Dog and Pony Show comes 8-9.

H. V. REAVER.

EASTON, PA.

ISLAND PARK (D. E. SeGuine, mgr.).—Bill week 4: The Sylvesters in a comedy sketch, "Mike Murphy's Mistake," well received; The Great Richards, "male soubrette," the man with the diamond dress, hearty applause; "Friends but Rivals," by Douglas and Shady, well received; The Three Dilks, comedy musical specialists, made good; Ed Morton, coon shouter, compelled to respond several times; Mlle. Dana, serpentine dancer with electrical effects, good. Pictnres closed.

MAC.

ELKHART, IND.

CRYSTAL (Jack Bentham, res. mgr.).—Week 4: Moore and Russell, fair; Charles Hasty, the Hoosier Boy, was a former resident of Elkhart and went strong; Blanche Freeman, illustrated song, hit; Rice and Walters, moderately successful. Coming 11: The Lynns, Burk and Urline, Ed Poulter and Blanche Freeman.——BUCKLEN (Fred S. Timmins, mgr.).—Week 4: Fisher and Johnson, fair; Maude Le Page, moderately successful; The McCarvers, hit; J. C. Post and dog, good; Marie Harris, illustrated song.——UNDER CANVAS.—John Robinson's Circus drew large crowds. Coming week 18: The J. Frank Hatch Shows.——NOTE.—Ill Henry, the proprietor of Ill Henry's Minstrels, is spending his summer months at Elkhart, the guest of C. G. Come. He states he will start his troupe from here August 1.

ERIE, PA.

WALDAMEER PARK THEATRE.—Vaudeville began at this house week 4. Bill included Edward and Rolia White in a clever athletic act; Sadie Hart, songs and stories; Youngs and Brooks, fair musical team; Frank Burk, equilibrist, and the Frazer Trio in a dancing act.——NOTES.—Four Mile Creek is open for the summer. The Kilties Band gave concerts at Waldameer Park afternoon and evening 6-8. J. Frank Hatch Carnival Company appeared here 4-9. Ringling Brothers' Circus is heavily billed for 9.

L. T. BERLINER.

EVANSVILLE, IND.

OAK SUMMIT (Edwin F. Galligan, mgr.).—This park opened 3d to big business. Ben Turpin, comedy acrobat, took well. Swor Brothers made a hit with their blackface comedy. Willard Newell and Miss Belle Harrington were fairly successful in their comedy sketch, "Last Night." Lena Davenport, popular songs. Pero and Wilson, pantomimists, good.——COOK'S PARK (Harry Laurance, mgr.).—Martynee in impersonations and mirror dances was the feature for week 3. Well received. Edith Williams pleased with her songs. Fernando and May, musical act, fairly good. Gloss Brothers have a good act in their poses. Charles Hawison, whistler, fair. The open-air attraction is Dare-Devil Doherty in his looping the gap with bicycle.——NOTES.—Harry Wright opened his Exposition Shows here 4. Some of the attractions are Plantation show, Coliseum, electric theatre, San Francisco Earthquake and others. The Elks have secnred "Feasts and Furies" for week 18. A big time is promised.

ROBERT L. ODELL.

GLOUCESTER CITY, N. J.

EMPIRE (Jas. E. O'Brien, mgr.).—Week of 4: Bill includes Carey and Cotter, the "Race Track Sports," big hit; Lillian Steele, singer and dancer, hit; Tom Grimes, eccentric comedian, good; Florence Sunnis, petite comedienne, good; Billy Bowers and company in "Haskins' Dog," hit; Benjamin Leigh, monologue, good, and the Empire Stock in "The Reception."——NOTES.—The Brighton, Lyceum and Inlet theatres have closed for the season. The Empire remains open all summer. Washington Park on the Delaware continues to do a record-breaking business. Several New York syndicates have been viewing the beach here and it is rumored that a "Coney Island" will be built, taking up a three-mile strip of the beach.

B. S. L.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr.).—Week 3: Mark Sullivan and Willie Deaves in "Hotel Asklier," melange of nonsense, kept the audience interested; Minerva Coverdale, singing comedienne, dainty and pretty; Jean Beaugere, impersonator and lightning changes, good; Ira Kessner, illnstrated songs, underscored his big hit of last summer; Four American Trumpeters, best musical act that has been seen here.

AISLE-SEAT FIEND.

HUNTINGTON, W. VA.

NEW SUNNY SOUTH FLOATING PALACE (W. R. Markle, mgr.).—June 4 and 5: Bill opens with one-act farce "A Sure Cure for Jealousy" with five characters. The acting of Randolph, Valdare, Hagne and Misses Herbert and Hoffman brought forth continnous laughter. Specialties were: Ethel Davenport, fair; four Faust Sisters, good; Master Jimmie Dell, big hit; two Dell Sisters, fair; the Two Randolphs, fair; Hague and Herbert, big hit.

LYONS.

JAMESTOWN, N. Y.

CELORON THEATRE (J. J. Waters, mgr.).—Week 4, excellent bill. Estelle Wordette and company in "A Honeymoon in the Catskills," good sketch; Hill and Silvainy, nnicyclists, clever; the Fanst Family, acrobats, much applause; Charlotte Ravencroft, good; Tanner and Gilbert, eccentric comedy tnrn, and Herbert, a European conjurer, mystified. Bnsiness fair.——NOTES.—Ethel Desmond Stock Company holds the theatre at Irvinedal Park, Warren, Pa. The Kilties played there 9th.

L. T. BERLINER.

KANSAS CITY, MO.

FOREST PARK (Lloyd Brown, mgr.).—Week 3 witnessed no diminution in the crowds visiting this popular resort. Royal Hungarian Band, opening its second week, is especially strong in brass and makes hit when playing marches. Peter Schwartz is liked in his cornet solos. The Johnstown Flood is the best patronized concession. At Hopkins Theatre the vaudeville bill was especially pleasing. It includes the Rossow Midgets; Tessie Marshall, a Kansas City girl, who sings; Ethel Whitesides and her "picks"; Martyne and Wilson, young women singers; Bauder-Lavelle Trio, trick bicyclists, and Anna Franklin, cornet solo.——ELECTRIC PARK.—Eliery's Band still continues to please the crowds. Reckless Russell made his 100-foot bicycle dive. This is the free attraction. In the German Village the audience gave a warm welcome to Maude Rockwell, soprano, who appeared there last year. The McCall Trio gave songs and eccentric dances. Miss Margaret McBride appeared in a singing specialty; the Hawes Sisters in singing and dancing.

FAIRPLAY.

KEWANEE, ILL.

BIJOU (M. Newman, mgr.).—Week 4: McKinnon and Reed, comedians, hit; Irene Temple, singer and dancer, fair; Hamilton and Wiley, fair.——NOTE.—On 10 the new amusement resort to be known as Windmont Park, under the management of Mr. Newman, will begin its summer season.

C. A. COLEMAN.

LEAVENWORTH, KAN.

PEOPLE'S (Chas, Cunnlngham, mgr.).—Week of 3, good bill, Frank A. Voerg, Dutch comedy musician, does a clever turn and pleases audience. Tobie Stark, juvenile artist, dances prettily and captures the audience; big drawing card. Hanvey and Doane, sketch, make an unsuccessful attempt to bring out the applause. The Wernts are excellent trapeze performers and make a big hit; a strong feature. C. E. Hasiet, illustrated song, takes much applause. The Peoplescope.

LEE J. LOGAN.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Ashton and Earle, sketch artists; Colburn and Francis, sketch artists, fair; Phil Conner, songs, good; Lewis and Harr, negro impersonators, artistic; Kinodrome. Good bnsiness.——DOWLING (J. E. Dowling, mgr.).—Harry Howard, monologist; Lester and Moure, comedy acrobatic act, well liked; Le Dent, juggler, clever; moving pictures. Fair business.——NOTES.—Whiteside Vaudeville Company under canvas opened to capacity 4th. Wabash Valley Traction Company will build a new summer pavilion at Spencer Park. John H. Ammons announces that he is going to form a circuit of popular-priced dramatic houses in conjunction with his Crystal Theatres.

REVILO.

LOUISVILLE, KY.

FONTAINE FERRY PARK (William Reichman, mgr.).—Week of 27: The headliners are William Rock, Alina Youlian and the Eight Lotus Girls. This is a new act. The Eight Lotns Girls is an abstract from a comic opera. Mr. Rock has been seen here in "The Tenderfoot" and "The Mayor of Tokio." He is a Louisville boy. He does some eccentric dancing which is better than his singing. Miss Youlian, who has been seen here before in "Coming Thro' the Rye," sings several numbers assisted by the chorus. There is not much to the act. Fredo and Dare have a new comedy act in which they introduce some first-class musical specialties and have some good comedy. They should be classed among the headliners. Henderson and Roos appear here for first time. They have a one-person act. The male member did some good comedy work on the tight rope. The woman in the act is made np as a soubrette. She does nothing but a little talking. Wynne Winslow has been heard here several times. She sang some fair songs. The Wilson Brothers furnish German comedy. Both have good voices. This German act is above the ordinary. They responded to several encores. The Polyscope closed the performance with some good views.——NOTES.—Erlinger's Band is the mnsical attraction for the free concert. Miss Beatrice Fisher, a Chicago girl, is the soloist for the band.

CHARLES SYLVESTER.

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ACTS
FOR RELIABLE PEOPLE
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LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr.).—The closing bill of the season not as strong a one as usual. The Empire City Quartet as the headliner scored heavily; Gardner and Stoddard, a close second, a hit; Bush and Gordon, acrobats, fair; McConnell Sisters, fairly well liked; Laura Bennet and company, poor; Pierce and Opp, fair. Marie Walsh was replaced by Josephine Davis, who was well liked.——NOTE.—The Auditorium closes a very successful season this week. It has been S. R. O. nearly all year. It opens again August 27.

DAVE CHASE.

MONTREAL, CAN.

DOMINION PARK.—This park opened for its first day June 2 with a great crowd. Its star attraction is Duss and his band for two weeks. The Nohrens and the Wizard Brothers and other good attractions are also there.——RIVERSIDE PARK (Al E. Read, mgr.) opened to big bnsiness the 3d. The feature is Burton and his dogs. The vaudeville department has four other good acts.——SOHMER PARK (Lavigne & Lajole, mgrs.).—The week opened up a good bill, the Colonial Septet leading. It is one of the best heavy musical acts. Lavigne's band concerts continue a featnre also. Morelios Brothers, acrobats, took well. The Miiman Trio on the wire proved popular. Chic, cyclist, made a big hit, as did Madame Gertrude, soprano. Attendance, 5,000. ——THE ROYAL (H. C. Egerton, mgr.).—Cliff Grant's "Bowery Girls" closes this theatre for season to-night.——NOTES.—Burlington, Vt., is holding a Merchants' Carnival with many attractions.

AL. M. PRENTISS.

NEW HAVEN, CONN.

POLI'S (J. H. Docking, mgr.).—Closing week 4: Dan Burke and Schoolgirls, dancing a big featnre; Eva Westcott and company in "An Episode of Modern Life," pronounced hit; Mareena, Nevaro and Mareena, ordinary acrobatic act; Whistling Tom Brown, fair; Klein and Clifton, eccentric dancers (under New Acts); Lillian Shaw, vocal dialect comedienne, was pleasing. Poli's closes June 9 after a successful season.

W. J. F.

NEW ORLEANS, LA.

ATHLETIC PARK (Archie Cox, mgr.).—Week 4: Clayton, Jenkins and Jaspar with their "Darktown Circus" gained favor with the children. The Magiuleys offer a clever aerial act. With a special "set," proper accessories and a bit of pruning Casey and LeClair could be topping bills in the better houses. Miss Beeson, of Ferguson and Beeson, should stop "kidding" in billing herself as the world's champion soft-shoe dancer. Pictures closed. Business is fair. The loop-the-loop at this park has been condemned.——WEST END PARK (Thos. S. Winston, mgr.).—An excellent bill prevails for week 3. Lopez and Lopez are fair musicians, with a wealth of electrical effects. Count DeButz and Brother scored with their well-known bicycle act. Mr. and Mrs. Waterous with a new batch of songs and Lindstrom and Anderson in acrobatics are held over. Pictures closed. Business is excellent. Bill 10th Includes Fredericks Family, Lavine and Leonard, Lopez and Lopez, and Count DeButz and Brother.——NOTES.—Vaudeville will give way to comic opera at Athletic Park 24th, the occasion being the debut of the Maud Daniels Opera Company. A wrestling bout between Koto Harada and Charles Olson took place at the Greenwall Theatre 4th. The Aquarama at Audubon Park has ceased to be a moneymaker and will be torn down.

O. M. SAMUELS.

NOTES FROM BUFFALO BILL'S SHOW.

Trieste, Austria, May 15.

After nine weeks in Italy the Buffalo Bill's Wild West entered Austria at Trieste, where three days' record-breaking business was done.

The nine weeks in Italy were simply "immense" and a truthful report of the success financially and otherwise would hardly be believed, yet it is safe to say that it will be hard for any show in 1906 to duplicate in nine successive weeks the business done by Colonel Cody's Rough Riders.

The Italian season was finished with a matinee at Udine, and it looked as if the entire population of the northeastern corner of Italy had come to

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Athletic Park, New Orleans.
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see us. We had up every seat and every foot of canvas and could accommodate 13,000 yet were unable to find room for the crowds.

At dinner Colonel Cody called the "boys" at table to attention and addressed them as follows:

"I know you will agree with me when I say that it will be hard for us to part from Italy. Her snow-capped Alps, beautiful valleys, blue skies and almost perpetual sunshine remind me forcefully of our beloved Big Horn Basin in Wyoming under the shadows of our snow-capped Rockies, and the Basin should be called the Italy of America. We still have others to hear from, as we go to six more countries before we return to our beloved home, but they will have to get a lively move on to beat Italy."

Every man in the Wild West enjoyed to the fullest extent the tour of Italy and honestly regretted the necessity for quitting the country. Our season began early and will close late, as we do not expect to finish Europe before November next.

Colonel Cody is in the best of health and spirits and his shooting from horseback is as good this season as ever in his life.

Every member is in fine fettle and the best of humor prevails. All will be glad to get home next fall, but you couldn't get a man to quit now and miss this season's travels, experiences, sights, etc.

The Colonel has been made the object of much personal attention from distinguished people in Italy. The King presented him with a handsome gold cigarette case bearing the royal monogram and crest in over 300 diamonds. The Duke of Genoa (uncle of the King) gave him a chronometer watch with the ducal crest and monogram in diamonds and rubies. Many other handsome and valuable souvenirs have been presented and the Colonel will have a beautiful display when he returns to the States. FRANK A. SMALL.

PAWTUCKET, R. I.

NEW PAWTUCKET (J. W. Capron, mgr.).—Week 4 big houses the rule. Grace Fitzgerald, ballads, took well; Kennedy and James, singing and dancing act, pleased; The Meehans, singing and dancing, good; Killeen and Murphy, Irish comedians, well liked, as they are local favorites; La Belle's picture songs took well this week; Webster's motion pictures were very good; the afterpiece by Killeen, Murphy and company was very funny.——KEITH'S (C. E. Lovenberg, mgr.).—Good crowds are visiting every day at Keith's to see the motion pictures and hear Matt Bennie sing the songs. NICK.

PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—Summer weather patrons had no reason to complain of the bill offered this week, although nearly all the big number acts were repeaters. Rose Coghlan again presented her admirable playlet "The Ace of Trumps," in which she was given excellent support by Edward T. Emery. This little play, like Miss Coghlan, wears well and was accorded a deserved recognition. Willard Simms made his first appearance in this house in a musical offering called "Things I Have Seen on the Stage." Simms appeared in this city before in a similar act several years ago, but he has added one or two new features to it which bring it up to date and he scored a hit. Edith Conrad assisted Simms and her vocal efforts were almost as bad as some of the burlesque she attempted. W. C. ("Whitey") Fields, the juggler who recently closed a season with McIntyre and Heath's "Ham Tree," was warmly welcomed in

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his native town. Fields has assumed a style which places him at the head of his class and he handles the most difficult tricks with such ease as to make them seem simple. Charlie Case, another big favorite, repeated former successes. He still talks about "Father" and "Brother Hank" in a way which pleases immensely. Al Carlton got a good start by working in comments about his skeleton-like form, but he kept it up until it became tiresome and he did not seem to have enough material to work a change. A foreign musical act given by Ferrero, who assumes a clown makeup and inflicts all sorts of unharmonious sounds from several showy instruments which are very unmusical. Not until he introduces a dog which plays on bells and chimes does he reach anything that is deserving of even minute praise. The audience applauded the dog. The World's Comedy Four have one good song and more that are not so good. None of the comedy for which they are given credit on the program was discernible. Arthur, Mildred and Stella Boylan gave their sketch "Jack and Gill," which met with favor, the children doing some acceptable work. John and Mae Burk, in a musical offering; McNamee, a clay modeller; Laurie Ordway, an English character singer; Viola and Engel in "Bumps and Bangs" and the Ten Ji Troupe of Japanese magicians made up the balance of the bill, with the pictures as usual.

BIJOU (G. Dawson, mgr.).—The Bijou Stock Burlesque Company began its summer season with good business and a pleasing show. Margaret Baxter, Edna Davenport, Gleuroy Brothers, Eddie Armstrong and the Zarrow Trio appeared in the olio and filled the principal roles in "A Scotch Highball" and "A Busy Night."

TROCADERO (Fred Willson, mgr.).—The stock company presented "Cafe Delmonico" and "Fun in a Doctor's Shop" in which Billy Hart was entrusted with the principal roles. Anna Frances, Billy Hart and Emma Weston, Hughes and Hazleton, and the Brothers Riva appeared in the olio.

LYCEUM (J. G. Jermon, mgr.).—Burlesque stock furnished the week's entertainment here, with John Conley, the Cain Sisters and others in the bill.

NOTES.—While on a visit this week looking over sites for the erection of a theatre for grand opera productions Oscar Hammerstein stated that he might also select a site for a theatre and roof garden wherein vaudeville would be introduced. The vaudeville idea, however, seemed to be engulfed in his enthusiasm over the prospects which seemed to favor grand opera in the Quaker City. The Casino had a second week of "Darkest South" announced, but the house was closed for the season. KINKS.

PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.).—Grace Cameron is as attractive and clever as ever. The soprano waltz song exploiting her high register and a juvenile song are fairly good, but she is best of all in the "Dolly Dimples" number. Gus Edwards' "School Boys and Girls" are the real things. There are two real and heartily appreciated travesty teams on the bill—Fred Ray and company in a Shakespearean burletta and Geo. H. Carr and Marjorie Jordan, who close their singing and comedy act, "A Dip Into Vaudeville," with a burlesque. Dan Sherman and Mabel De Forest create roars of laughter with "The Fall of Poor Arthur." Patty Brothers offer a head-to-head balancing act that makes the audience sit up. Irving Jones sings a new song and several old ones. Willie and Edith Hart, do good work in a refined dancing and singing act. Allen and Dalton, comedy musicians, sprung a few new features. Mlle. Latina, the physical culture girl, performs a number of difficult feats. Palfrey and Hoeffer do some good acrobatic cycling work. Lawrence and Harrington in their comedy skit "Installments" pleased, as did William LaBelle in his specialty. Manager Davis is now offering his own moving pictures of local incidents, and making a hit thereby. The week's offering shows views of the Decoration Day ball game and the Knights Templar parade.——NOTES.—Harry Davis announces the names of some of the leading members of the organization which is to take its place as part of the continuous vaudeville at the Grand on June 25 for the balance of the summer. Charles Abbe will play comedy roles and Marion Ballou ingenue parts. Minna Phillips and George Probert will also return. Oscar Eagle has been loaned by Liebler & Co. for stage director and will also play parts. The plays to be given have not yet been chosen, but they will be short and for the most part comedy, so that they will fit in.

The main attraction at Dream City Park this week is a monster two-ring hippodrome circus. In addition to the arenic acts Ferdinand Gatti with his Philadelphia band and Signor De Luca, the boy cornetist, have been re-engaged. It is also proposed to give monster firework exhibitions every Wednesday evening. Manager Cunningham admits this is "going some" in the way of park programs and if he continues justified in giving such massive attractions they will be continued all season. "Dream City," designed by W. F. Hamilton and brought to a successful opening under the management of W. C. Cunningham, has received much favorable comment. It comes mighty near being a suburban park with its trees, grass and running brooks. The vaudeville season at Kennywood, Oakwood and Southern parks opened Monday. The advocates of a Greater Pittsburg are holding meetings every night at Luna Park. Ten-minute speeches are made from the band stands. Weber's Band with Miss Blanche Maheffy as soloist and the Semols Teceuhe Troupe of flying Arabs are among the attractions Luna offers this week. Rocereto and his band are at West View Park this week. MADAME PITT.

PORTSMOUTH, O.

ORPHEUM (Jas. Bahin, mgr.).—The bill for present week is only fair; business good. The feature is the Lafayette Lyric Singing Comedy Four, singers of merit; Carrington in his novelty act is very tame; Mitchell and Browning, sketch team, don't please; Guy Stone, singer of illustrated songs, sings no better; moving pictures good.——CASINO, Millbrook Park (Fred F. Higley, mgr.).—The first week of the Casino was very successful. A farce, "A Bachelor's Honeymoon," was very pleasing. Homer Barton as the bachelor and Miss Alma Chester as the actress are excellent players. "Charley's Aunt" is the bill for the present week.——NICKELODEON (Chas. Welch, mgr.).—Britt and Nelson fight pictures, the attraction, drew large crowds. Walter Paterson sings the illustrated songs well.——NOTES.—Decoration Day was a great opening day at Millbrook Park. Blaine Darnold, of the Lyceum Comedy Company, has been visiting friends and left for the East for a summer vacation. Ben Evans, the whirlwind dancer, has closed with John W. Vogel's minstrels and is home for the summer. ROY McELHANEY.

SAGINAW, MICH.

JEFFERS' (Sam S. Marks, mgr.).—May 27 to June 2: Estella Ferry and company in repertoire. Geff Phillips and J. A. Traynor, Hebrew comedians, made a hit with their act. "Two Wise Jews." Coming, June 3 and 4: Frank Maples and W. J. Patron Stock Company.——CASINO, Riverside Park Theatre (W. L. Richardson, mgr.).—Week 3: "Broomstick Witches," the Franklyn Whitman, Cora Landis and B. C. Whitney pony ballet; Eckert and Berg, presenting "The Master and the Pupil"; Barr and Evans, comedy novelty; Harry Edson and dog.——VAUDETTE (F. E. Button, mgr.).—Continuous vaudeville.

SAN FRANCISCO, CAL.

The Greater Novelty and National theatres, under canvas, opened Monday evening to packed houses. At the first show at the National there were 2,400 people and nearly as many at the other place. The tents are only two blocks apart and the crowds go from one place to the other.——NATIONAL (Sid Grauman, mgr.).—Howell and Edwards, Carless, Musical Spraguellos, Weston and Hathaway, Ward Sisters, Anderson Children, Reouble Sims and pictures.——GREATER NOVELTY (Tony Lutelski, mgr.).—Gilroy, Haynes and Montgomery, Burke Bros., Mabel Howard, Al Hazzard, Musical Bentley and pictures.——NOTES.—There will be several more tent shows opening up within the next few weeks. Sam Davis, a supervisor, is to be the manager of one on Van Ness and McAllister streets.—ORPHEUM (John Morrisey, mgr.).—Elizabeth Murray, Bailey, Austin and company, Clifford and Burke, Eva Mudge, Valerie Bergere and company, Mosher, Houghton and Mosher, Catherine Dahl, Carson and Willard and pictures. B. D. C.

ST. PAUL, MINN.

STAR (J. C. Van Roo, mgr.).—House closed for the season.——NOTES.—Wonderland playing to an enormous crowd. Diavolo in loop the loop was star attraction for week of May 27. All of the attractions doing splendid business.——WILDWOOD (H. M. Barnet, mgr.).—This resort is to open its doors to the public on June 9. "Fighting the Flames" and miniature railroad chief attractions. B. T. ROBERTSON.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.).—A weak bill was offered this week. St. John and Le Fevre, dancing, was fair. Harry Atkinson, imitator, failed to please. Frank and Jen Latona, well liked. Ward and Curran in "The

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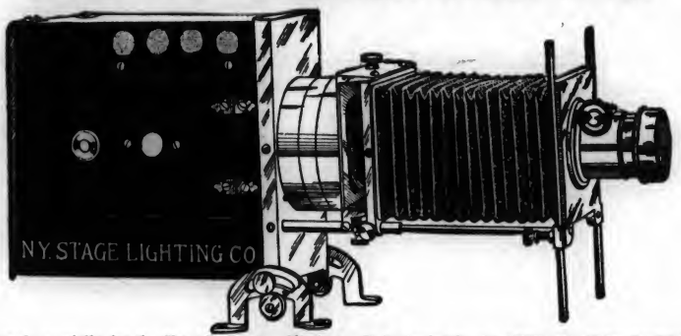

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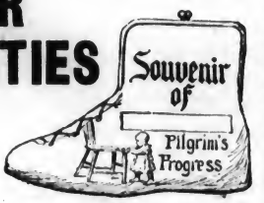

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Terrible Judge," funny and well received. The Chamberlains, rope throwers, fair. Brown and Nevarro made an impression. Zazell-Vernon Troupe, pleased. —— NOTES. — "White City" opened on May 30. Attendance, 40,000. Very gratifying to the management, as the park is not yet complete. SAM FREEMAN.

TRENTON, N. J.

LAKESIDE THEATRE, Spring Lake Park.—The second bill week of June 4 is a good one, even better than the opening week; playing to good business. Marie Le Roy, singing comedienne, does well; Jones and Sutten, colored singers and dancers, proved entertaining; Nat Gill, ventriloquist, was good; Corbley and Burke, comedy sketch team, and Ben Morse, acrobatic cyclist, all good. Garvin, Platt and Peaches in a one-act farce, "The Stolen Kid," best of bill and took well.——Electric Theatre has as chief attraction "The Great Train Robbery" and is doing good business. The second week of the parks shows an improvement. H. B. W.

TROY, N. Y.

AL-TRO PARK.—Large crowds of pleasure seekers enjoyed themselves thoroughly on the figure eight, coaster, the helter-skelter and the other amusements.——NOTES.—The Barnum & Bailey show visited this city June 6, which was the occasion for the turning out of one of the largest crowds seen here. Pawnee Bill's Wild West Shows exhibit here to-day. J. J. M.

WICHITA, KAN.

WONDERLAND PARK THEATRE (Jno. C. Nuttle, mgr.).—Wightman, the clay moulder and cartoonist, opened show and was well received; Jerry, the frog man, gave a clever performance; Wells and Sells, comedy acrobats, made good, and Diericks Brothers, European jugglers, were the hit of the show. Kinetoscope closed show.——BIJOU AIR DOME (E. G. Olson, mgr.).—Funny Dutch Walton opened the show and was a hit; Devon Sisters, singers and dancers, well received; Tarral Spencer sang illustrated song; Ahern and Baxter, comedy acrobats, good; Bijougraph closed show. A. C. RACE.

WORCESTER, MASS.

LINCOLN PARK THEATRE (Sanford Wallin, mgr.).—The bill week of 4 includes: The White City Quartet, good; Larex, the aerialist, good; Cooper and Robinson, a colored team, made a hit; Joe Flyn told some funny stories; good pictures. Darling's dogs and ponies are the free attraction this week.——WHITE CITY (H. H. Bigelow, mgr.).—Will Hill, high wire artist, excellent; Lester Brothers, acrobats, good; Mlle. De Lora, contortionist, very good. "Darkness and Dawn" opened last week to good business.——PINEHURST PARK (J. F. Donovan, mgr.).—Charles and Jack Ahearn, bicyclists, good; Lambert and Pierce, blackface act, entertaining; Andy McLeod has a good monologue; Marion and Dean in a singing and dancing act were well received, as were Moran and Marky, comedians.——UNDER CANVAS.—Cummins' Wild West was here the 6th and did good business. Frank L. Robinson's Circus will be with us the 9th.——NOTE.—George Pearce, the character actor, has taken the merry-go-round at Pinehurst and reports good "biz." HARLOW L. STEELE.

YORK, PA.

HIGHLAND PARK.—The Newborough Opera Company in "The Mikado" is playing to poor houses week 4. The entire company is composed of home talent.——UNDER CANVAS.—Lowery Bros.' Vaudeville Circus, 4 and 5, drew crowded houses and pleased.——NOTE.—Manager Wm. B. Pyle of The Parlor has returned and is busy getting things in shape for his opening. JACK DIAMOND.

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PORTLAND EVENING EXPRESS, TUESDAY, JUNE 5, 1906.

THE PORTLAND THEATRE.

If there wasn't another number on the bill this week at the Portland but the superlatively clever act by Miss Charlotte Parry and company, there would not, nor there could not, be a possible chance for a "kick" by the patrons of the popular vaudeville house. Not but what the rest of the bill is good, for it is, exceedingly so, and from start to finish an all-star course is offered by the management. Speaking of Miss Parry's work, it is simply phenomenal, and her changes are all of the lightning character, from grave to gay, from mirth to pathos, and always true to life. Her support is worthy of the "star" and it is not too much to say that "The Comstock Mystery" is about the cleverest one-act sketch ever presented at the Portland. Miss Parry assumes seven distinct characters, each of them perfection in itself, and all without time for "make-up." Mr. Frank A. Trenor, an actor of considerable ability, assists her and he does so admirably. As the detective in the case he acts the part with a quiet dignity that is most pleasing. It is a very cleverly arranged playlet, affording ample opportunities for the display of ability by both cast and star and that the audience appreciated their efforts was splendidly attested in the warmth of the reception at its close.

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The Australian Entertainers in their London Coster act.

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" 17—Chase's, Washington, D. C.
" 24—Maryland, Baltimore, Md.
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" 8—Keith's, Providence, R. I.
" 15—Keith's, Boston, Mass.
" 22—Moore's, Portland, Me.
" 29—Keith's, New York City.
Nov. 5—G. O. H., Syracuse, N. Y.
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Oregon Daily Journal: "E. A. Clark, the German, wears the hemp locks, shoulder length, and the open and shut face, and the audience saw at once from the make-up that he was going to be funny and laughed at his every word."

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"Where goest thou?" the agent said,
"A word with thee, I pray."

"I must away," the actor said,
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I have an act the managers want,
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PHILADELPHIA UNANIMOUSLY ENDORSED

WILLIAM COURTLEIGH

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"UNDER THE THIRD DEGREE"

By R. C. MacCULLOCH

Philadelphia Press: The leading feature at Keith's Chestnut is the first appearance in this city of the favorite actor, William Courtleigh, in his new protean play, "Under the Third Degree," written for him by Campbell MacCulloch. Mr. Courtleigh appears in eight different character parts, the scene being a private office in a New York police headquarters at night. These characters represent a variety of types, mostly characters of the street. Mr. Courtleigh's finished art was shown depicting these, making each distinct. They proved that besides being an actor he has made a most careful study of human character. He was capably assisted by John Dillon, William R. Randall and John Roache.

Philadelphia Inquirer: Precedence must be given to William Courtleigh and his supporting company in "Under the Third Degree" in the review of the program offered at Keith's yesterday. Mr. Courtleigh essayed no less than eight distinct and well-drawn character portrayals, and, with a possible exception, he was convincing in all. His work was clean-cut and artistic. The playlet, which is well constructed, savors somewhat of one that was introduced in New York recently by a foreign actor who interpreted as many characters, but it is doubtful if he achieved a greater element of success. The story is woven around a mysterious case of arson and the action takes place in a police station, the witnesses of various nationalities being brought before the lieutenant to give their evidence, which practically—circumstantially, at least—convicts one Jim Warner, a mechanic, of having set fire to the house. When told that his child had perished he breaks down and confesses. A wide range of character work was done by Mr. Courtleigh, and he was ably assisted by William R. Randall, as the inspector; John Dillon and John Roache.

Philadelphia North American: How good in the amusement way vaudeville can be is shown in the current bill at Keith's Chestnut Street Theatre. One of the best features was a new playlet, "Under the Third Degree," performed by William Courtleigh and several able assistants. It tells of a case of incendiarism in which a police inspector examines eight witnesses, a politician, a German groceryman, an Italian, a Chinaman, Jew, Irish officer and others, who testify concerning the crime. Mr. Courtleigh performs these latter numerous characters and his rapid changes of costume, make-up and natural personation of the parts are as remarkable as they are artistic.

Philadelphia Public Ledger: The bill in Keith's Theatre presented a varied and one of the most entertaining programs that has been given this season. Heading the list is William Courtleigh in the protean play, "Under the Third Degree," by Campbell MacCulloch. Courtleigh impersonates eight different characters while undergoing what is known in present day police circles as "the sweating process." In the role of Jim Warner he is charged with arson, and the police inspector is quizzing various witnesses to fasten the case upon him. The changes are made with fair rapidity and are well done as to make-up and dialect. Several of them are difficult and give Courtleigh an excellent opportunity to display his versatility. He is a clever actor and deserved the warm applause he received for his efforts. William R. Randall filled the role of inspector satisfactorily, and the play can be credited with making a hit on its first presentation here.

Philadelphia Evening Telegraph: Though last night's weather was of a description which might be supposed to prompt persons having homes to remain there, a sufficient number of summer-clad pneumonia inviters ventured forth as to completely fill Keith's Theatre from lower floor to top gallery. And the entertainment provided amply repaid them for any risk they may have sustained from the elements. That capital actor, William Courtleigh, had a prominent place on the bill. He appeared in a sketch entitled "Under the Third Degree," which gave him a chance to essay eight distinct characters.

The action of the playlet takes place in a New York police station and concerns a case of arson for which Jim Warner has been arrested. Witnesses of different nationalities are brought before the inspector to tell "their little bit" about the "case," Courtleigh impersonating them. Warner is "sweated" with all the "fireworks" and questionable methods usually employed in such contingencies, and is about to triumph in the severe ordeal when the inquisitors tell him that his invalid child perished in the fire. Then he breaks down, admits the arson charge and asks that they do with him as they will. With one exception Mr. Courtleigh's impersonation of the eight characters was perfect. The exception was a Hebrew clothier, Isaac Silverstein, usually regarded as easy of stage portraiture, but Mr. Courtleigh emphatically missed in this part. He should cut Silverstein out; it would not injure the sketch any. As it is, however, it is one of the most interesting pieces of its kind ever given in vaudeville.

Philadelphia Record: In a bill of such general excellence as was that offered at Keith's Theatre yesterday it is difficult to single out any act and to declare it to be the best. There was not a number on the long and diversified program that was not good, and some of the offerings were genuine novelties. Especial interest, of course, was in the play offered by William Courtleigh and called "Under the Third Degree." The scene is set in the "sweat-box" of police headquarters in New York, and an inspector puts the "third degree" to eight witnesses, each of whom he examines separately to determine the identity of a man suspected of arson. Courtleigh impersonates each of the eight witnesses in turn, and so cleverly does he change his voice, manner of speaking and his general appearance that it is almost impossible to believe that it is always the same actor. William R. Randall gave an excellent interpretation of a police inspector and John Dillon, in the minor role of a detective sergeant, helped to round out the production. The play held the interest of the audience and was very well received.

Philadelphia Evening Bulletin: William Courtleigh heads the bill at Keith's Theatre this week in a protean play by Campbell MacCulloch, entitled "Under the Third Degree," in which he assumes eight distinctly different characters. The principal part is that of a young mechanic who is accused of arson, and the others are witnesses who appear in the case—Chinaman, Dutchman, Italian, tough, etc. The play has interest and dramatic strength and affords Mr. Courtleigh opportunity to display his versatility and talent.

Philadelphia Item: In spite of the severe rain storm, the usual immense audience assembled at Keith's million-dollar theatre yesterday afternoon to enjoy a bill of the highest interest and excellence.

There were seven emphatic hits on the long program.

Special attention centered on William Courtleigh's work in "Under the Third Degree," in which he impersonated a man accused of arson, a Chinaman, a policeman, a weak-minded brother, the owner of the building, a German grocer, an Italian peddler of statues and a Hebrew; all these were called as witnesses in the case. Each impersonation was so clever that the applause increased as the play continued, while the curtain was repeatedly raised at the conclusion. The idea of the sketch is based on Henri de Vries' "A Case of Arson," which was adapted from the French, and proved such a success in London that he brought it to New York City. The locale is changed to New York.

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VOL. III., NO. 1. JUNE 16, 1906. PRICE FIVE CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

THE SITUATION.

The important development of the week in the vaudeville situation has been the addition of the Albaugh Theatre in Baltimore to the William Morris list. This places three houses outside New York City under the Morris booking direction which are in direct opposition to theatres in the same towns receiving their supply of acts from the Keith Agency.

A report apparently having some foundation said that the Western Vaudeville Association members had signed with the Keith people under a ten years agreement, with a forfeiture clause appended to sustain which each deposited $50,000 with a trust company. The time of signing was said to have been on June 6, the day before Messrs. Meyerfeld and Beck left for Chicago.

Martin Beck, the general manager of the Orpheum circuit, returned to the city late this week for the purpose, it is said, of attaching his signature on behalf of the interests which he represents to an agreement with Keith for one year's duration only. Another purpose of Mr. Beck's quick return to New York is understood to be of authorizing H. H. Feiber to book foreign acts over the Western time in connection with the Keith circuit while Mr. Feiber is on the other side.

Another and what seems probably the real reason for Beck's present visit is that he comes back prepared to show the managers of the Sullivan-Considine-International Theatre circuits how a proper disposition may be made of the John Cort circuit in the Northwest, which is now under contract to book through the Western Vaudeville Association, so that there will be no clash between the two in the far Western towns if the cheaper circuits will go into the Keith office.

John W. Considine, who is yet in the city, is awaiting this information before arriving at a decision as to where bookings may be placed most advantageously.

The upshot may be that the Sullivan-Considine and its ally will continue to act as their own booking agents.

Nothing further has made itself apparent in the proposed merger between Keith and Klaw & Erlanger. E. F. Albee has failed thus far to keep the promises made to Mr. Erlanger of what would result after the combination between Proctor and Poli was effected, and Mr. Erlanger is skeptical, continuing chary of any open agreement with the Keith people until he is shown sufficient reason why it will be to his benefit to join hands.

The signing of the Western people with Keith would not affect the present condition, and the managers connected with the Morris office do not seem concerned over that, nor the possibility of the Sullivan-Considine circuit's going over to the other side.

A BALTIMORE THEATRE WITH MORRIS.

The Albaugh Theatre in Baltimore will change its policy to vaudeville next season, booking under the direction of Mark A. Luescher through the office of William Morris in connection with the Percy Williams circuit.

The management of the house will not be changed. Robert E. Irwin will continue in charge. The seating capacity is about 1,350.

HYDE & BEHMAN'S NEW BURLESQUE HOUSE.

Chicago, June 15.

Hyde & Behman, the Brooklyn, N. Y., managers who are members of the Eastern Burlesque Wheel, have purchased a piece of property two blocks east of the Haymarket Theatre on Halstead street and will erect a theatre to be conducted in conjunction with the other houses on the Eastern Wheel circuit.

A CENSOR COMMITTEE.

Something entirely new in burlesque will be presented by the Empire Circuit (Western Burlesque Wheel) next season when its "censor committee" commences to work.

A trio of capable managers connected with the Wheel has been appointed to overlook, supervise, suggest, add to and prune the shows playing over the circuit. Harry Martel, Maurie Jacobs and Will Drew will be the censors with power to take vigorous action whenever their demands are not complied with.

The intention of the Wheel is to require all the travelling combinations to maintain a standard of excellence throughout the season. A member of the committee may drop in on a show unawares any time.

MAY HOWARD WON'T RETIRE.

Through a report circulated to the effect that the "May Howard" company would no longer be an organization the impression became prevalent that the "queen of burlesque" intended to quit the stage.

Miss Howard grows indignant at the report and says that, while she could have re-engaged with J. E. Fennessy, her former partner and manager, she concluded not to, and will either have a company of her own hereafter or play wherever her wishes dictate.

She also states emphatically that May Howard is a necessary fixture and for the welfare of burlesque, if nothing else, she has never for a moment thought of leaving it.

GEORGE VAN DUZER KILLED.

Through an accident on the Central Railroad of New Jersey on Monday last George van Duzer, of the Elite Musical Four, lost his life and Otto Mezlo, of the same act, was so seriously hurt that he may die at any time. The other members of the quartet also on the same train were Edgar Devaux and John J. Kimmel. Devaux was badly cut, but Kimmel escaped with slight injuries.

After finishing last week at Young's Pier, Atlantic City, the four men took the fast express for New York, leaving Atlantic City at 8:30 a. m. At a speed of fifty miles an hour the train ran into an open switch. Van Duzer was the only passenger killed outright.

All members of the quartet are well known professionally. Van Duzer was for a long time with Sousa's band. The Elite Musical Four was formed last October, when he became a member.

"CANUCK" CIRCUIT SIGNS WITH KEITH.

It is positively announced that the new Canadian circuit of vaudeville houses in London, Montreal, Ottawa and St. Thomas have contracted for its booking through the Keith Booking Agency, papers to that effects having been signed.

CHANGES IN HARLEM.

A change in the vaudeville map of Harlem is scheduled for the fall. As announced in Variety, Hurtig & Seamon's 125th street music hall will be a burlesque house, playing Sunday vaudeville concerts, and report now has it that the Keith-Proctor firm will take over the Harlem Opera House for a vaudeville theatre, turning over the Columbus, or 125th Street Theatre, to Walter J. Kelley, for his stock company. M. R. Bimberg handed Kelley a "hot" one when he presented a bill to the stock star for $600 for ten weeks' use of the stage of the Yorkville Theatre for rehearsals. When Kelley made his deal for the Yorkville he deposited $500 as a guarantee that he would fulfill his contract. Bimberg froze on to this, and credited the actor with the amount of the bill for rehearsals.

KOHL & CASTLE HAVE OPPOSITION.

Chicago, June 15.

Kohl & Castle's Haymarket Theatre in this city will shortly have opposition through its former manager, W. W. Freeman. Mr. Freeman has leased a store six doors west of the Haymarket and will conduct it for a museum and vaudeville.

The place will have a capacity of about 800, and while it is not considered that the opposition will be aggressive, it will hurt some.

Mr. Freeman is now in New York. It is understood here that a proposition involving some detail of the New York Hippodrome management has been submitted to him.

EASTERN WHEEL HAS MURRAY HILL.

The Eastern Burlesque Wheel has secured the lease of the Murray Hill Theatre through either the Columbian Amusement Company or a "dummy." It will be one of the three New York houses the Eastern clan has decided to gather together to offstand the departure of the same number of the Sullivan & Kraus houses from its ranks.

KOHL & CASTLE CAN'T DECIDE.

Chicago, June 15.

It appears that Kohl & Castle are in doubt as to the policy most profitable for the Chicago Opera House next season. After announcing the return to vaudeville another statement in favor of musical comedy stock was made. "The Three Graces" at the Opera House close this week and will be succeeded by the George Musgrave's company, to be followed by revivals of musical comedies by another company. In all probability the management will conclude to run vaudeville before the fall season opens.

TALKING YET ABOUT N. Y. THEATRE.

The reports that the New York Theatre will be a Keith-Proctor vaudeville house next season will not down. It is said that the bookings placed for the Grand Opera House next season are virtually those which would have been booked for the New York if that house were to remain under the Klaw & Erlanger direction.

No more vaudeville for Virginia Ainsworth. She has a cosy berth as a principal with a company playing a revival of "Floradora."

PHILADELPHIA BUSY.

Philadelphia, June 15.

According to present plans there will be plenty going on in the theatre building line in Philadelphia during the next year. In addition to the theatre and roof garden to be erected alongside the Lyric, the Syndicate is to have a new house on the corner of Broad and Sansom streets, to be a model of the new Nixon Theatre in Pittsburg. G. A. Wegefarth, who has had the Grand Opera House for several seasons, has let the contract for his new playhouse in West Philadelphia, the contract price being $500,000. The new house is to be called the William Penn and it is planned to open it before the close of next season. Plans are being prepared for the erection of a Yiddish theatre in the downtown section of the city. The seating capacity will be 1,600. There will be a stage 36 by 60 feet and the house will have all modern improvements. It will open late in the fall. The new German Theatre is almost finished and will open early next season. It is reported that this city is to have a new vaudeville theatre and the property at Eighth and Chestnut streets, formerly occupied by Sharpless Brothers as a department store is to be the site. Negotiations are said to be under way for the purchase of this site.

THOMPSON AND DUNDY IN CHICAGO.

After carefully considering the prospects for success of a large amusement feature in Chicago to be run on the music hall order Thompson and Dundy, the former managers of the Hippodrome, have about decided to go into that town. Plans have progressed so far that arrangements for booking through the office of William Morris have been made.

The firm expects to build and will have the house ready to open by the early spring. The stage will allow of ballets and large spectacular numbers, but the policy in general to be followed will be that of a thorough music hall playing only the best native and foreign acts.

LUESCHER HAS CHESTNUT STREET.

A rumor was started during the week that Mark A. Luescher had not the lease for the Chestnut Street Theatre in Philadelphia.

Mr. Luescher when seen regarding the question stated that he has the house and will take possession either October or December 1 next, the present lessee having a provisional lease upon the premises dependent upon the completion of the new Edwin Forrest Theatre, but must vacate the Chestnut Street by December 1 at the latest.

WILLIAMS LOOKS WASHINGTON OVER.

Washington, D. C., June 15.

Percy G. Williams, the New York vaudeville manager, with his family was in the city during the week, and while here looked the town over. About the only available theatre now built is the Columbia. Mr. Williams kept whatever intentions he may have had to himself.

AIMEE ANGELES WILL RETURN.

If time is secured for Aimee Angeles the mimic will return to vaudeville again during the summer, her previous trip having proved agreeable.

VARIETY

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Vol III. **No. 1.**

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Charles Leonard Fletcher sailed on Friday for Europe, where he has eighteen months bookings.

Percy G. Williams has settled out of town for the summer. He will run in every few days.

The regular summer vaudeville season opens at Brighton Beach to-morrow (Sunday) afternoon.

H. H. Feiber, the Keith foreign booking agent, sailed yesterday (Friday) on the Celtic for London.

Dan McAvoy drove through Broadway this week for the first time since his recent serious illness.

Leo Carrillo, Variety's cartoonist, will sail for England in August, opening at the Empire, London.

Wash Martin, formerly of Carr's "Thoroughbreds," will go with the "London Gaiety Girls" next season.

The Stein-Erretto troupe of acrobats arrived this week and will open on the New York Roof Monday night.

Harry Gilfoil has been offered thirty-five weeks booking by the Keith Agency at a cut of $100 on his salary.

Harry Cooper, the comedian of the Empire City Quartet, may do a single turn this summer. Time has been offered.

Arthur Prince, the English ventriloquist, will arrive here around July 1, preparatory to opening on Hammerstein's Roof.

When "Levinsky and His Models," Jules Ruby's latest act, publicly appears, Will H. Cohan, the Hebrew impersonator, will play Levinsky.

The headquarters of John T. Fynes, the general press representative for the Keith-Proctor firm, are at the Fifth Avenue Theatre.

Alex. Steiner has booked Ferry Corwey, the musical clown, for six weeks at the Berlin Wintergarten, beginning in August. Mr. Corwey will return here in the fall.

"The Six Mowatts" is the new name. Formerly they were marked on the program as "The Five Mowatts," but lately have added unto themselves another member.

The Miner burlesque shows have been fully recruited for next season, and Tom Miner left for Maine this week to dally away a vacation. His brother Eddie left town last week.

During July Nella Bergen will play vaudeville for about three weeks. Miss Bergen will resume her prominent position in "The Free Lance" at the opening, of next season.

Sam Meyers, formerly with Al H. Woods, has resigned to accept the position of general manager with Wilbur & Vincent. Last week Variety printed the reverse about Mr. Meyers.

When Junie McCree and his sketch "The Dope Fiend" open in Chicago on July 2 Bessie Moulton will play the part of the maid. Mr. McCree is booked over the entire Western time.

Hurtig & Seamon will book the vaudeville shows to be given during the summer at each week's end up in Sullivan County at Sidney Scharlin's theatre located at Mountaindale.

Lily Langtry's tour of America—or rather New York City—begins October 1. She plays seven weeks with Mr. Proctor and three with Percy Williams. She is to receive $2,500 per week.

After a season as business manager of "The Jolly Grass Widows" Harry Rose will assume the same position with "The Parisian Star Show Girls" for next season. Mr. Rose's wife will also be in the company.

The Bessie Valdare Troupe of bicycle riders has received such a flattering offer from an Eastern Burlesque Wheel organization that it will probably play over that burlesque circuit next season.

After contemplating vaudeville seriously Sylvia Lynden has changed her mind, the opportunity of playing Maxine Elliott's former part in "Her Own Way" during next season proving too tempting.

Snyder and Buckley will play a whole summer date at their cottage in Rockaway commencing next week, returning to vaudeville with a new act on September 3, having been booked continuously from then until June, 1907.

Variety's correspondent at Baltimore gave Fields and Wolley the credit of doing a Hebrew specialty last week in his comment on the bill at Electric Park in that city. As the team gives attention to German only, evidently an error was made.

There is apt to be a mix-up in the mail of the Howard Brothers, banjoists, and Howard and Howard, Hebrew impersonators. Both teams have been signed by Hurtig and Seamon for their "Transatlantiques" organization for next season.

Lambert and Pierce, known as "the two men in black," will shortly dissolve partnership. Mr. Lambert will play thereafter with his wife under the team title of Lambert and Williams.

John Considine, of the Hotel Metropole, has a safe full of money collected for boxes and tickets for the George Fuller Golden benefit. He sold boxes to Eddie Burke, Leo Mayer and a number of other "bookies" who frequent the Metropole at $100 apiece.

Harry Murtha, formerly resident manager of the Amphion for William T. Grover, is to have charge of the Brooklyn manager's summer venture in Brighton Beach. In addition to managing the vaudeville theatre there, Mr. Murtha is also interested in "The Canals of Venice" at Dreamland.

Louise Allen Collier has been offered a place with the Joe Weber company for next season, but not until they put on the new piece some time in November. Mrs. Collier is at present engaged in booking a vaudeville tour, and if this pans out as well as she hopes she will decline the Weber proffer.

During the week that Woodward's Seals played Hammerstein's Roof, one of the stage hands became somewhat careless as to his style of language. Mr. Woodward, who is very devout, cautioned the young man, saying, "Please be careful. My seals are not accustomed to that kind of talk."

Jordan and Harvey, an American team of Hebrew comedians who have been in Europe for four years past, have written that they will sail for this side July 13. They will remain over here only four weeks, immediately returning to Europe. Myers & Keller will book their short time.

Fred and Annie Pelot were obliged to leave for their home in Peoria, Ill., on Thursday of last week, owing to the serious illness of Mrs. Pelot's father and sister. Her father has recovered, but the sister is not expected to live. Mrs. Pelot's oldest sister died last month.

The Zingari troupe of singers and dancers will open at Henderson's, Coney Island, on July 2. This troupe is an enlargement of the Zingari trio and will consist of eight people. The offering will be called "Life in a Gypsy Camp." Alexander Bevan is the producer, while George Homans will have the direction of the act.

Charles J. Burkhardt, principal comedian last season with "The Jolly Grass Widows," has been signed for "Miss New York, Jr.," of which I. H. Herk is to be manager. Mr. Burkhardt was to have been featured with a forthcoming musical comedy, but decided to go with the burlesque organization which is scheduled to go over the Empire Circuit (Western Burlesque Wheel).

Tom O'Brien, of O'Brien & Havel, proved himself a hero one day last week. He was on the bill at Proctor's in Albany, following Ned Wayburn's "Rain-Dears," when one of the electrical effects of the preceding act became short-circuited, causing a tiny blaze. The audience rose to its feet and O'Brien promptly started in with an impromptu monologue, effectually reassuring the house and averting a panic.

Oscar Hammerstein stood in the lobby of his Victoria Theatre, on Tuesday evening, complacently viewing the surging crowd that besieged his box office. "Just think of it," he suddenly remarked, "in 1870 I had already accumulated enough money on which to retire. I wonder what I would now be doing if I had dropped out of the struggle at that time?" Pressed as to the amount of money he was then worth, he replied: "Oh, about $40,000 and I was considered very comfortably fixed in those days."

A friend of George W. Lederer's recently sought that manager and told him he was about to depart for New Orleans, requesting some letters of introduction to Lederer's friends in the Southern city. Lederer gave him two, one to Col. William Rowles and the other to Dominick O'Malley. On his arrival in the South the holder of the letters sought the two men to whom they were addressed and found one in jail and the other in an insane asylum. You can't make him believe that Lederer didn't "job" him.

Herrmann the Great is touring through Canada. He will play Quebec, London, Hamilton and Montreal, closing the season at the Theatre Francais in the latter place. Next season Herrmann will import a cousin from the other side, his exact counterpart in looks as the present Herrmann is of his late uncle, the original. The newcomer will be taught the mysteries of the inner circle of magicians in order that he may be fitted to become the future "Herrmann the Great."

THOMPSON AND DUNDY LEAVE THE HIPPODROME.

The announcement last week of the severance of business relations between Thompson and Dundy and the Hippodrome Company was merely the confirmation of the news columns of Variety three months back.

The strained relations between Thompson and Dundy and the John W. Gates-Frank S. Black contingent were thoroughly ventilated at that early date through the columns of this paper, and its readers were in possession of the facts.

The troubles then existing were later augmented by the managers leasing Paradise Park at Fort George. A clause in Thompson and Dundy's contract with the Hippodrome people forbade them from engaging in any other amusement enterprise on Manhattan Island, and when it appeared likely to the Hippodrome directors that the Fort George scheme might develop into one of magnitude, the letter of agreement was insisted upon, which culminated into an open rupture.

The Hippodrome will hereafter be divided into departments, each of which will have its distinct head.

The amphitheatre will reopen in August with a revival of "A Society Circus" instead of a new production. If John Ringling, the circus man, can be induced to accept the management, he will be given it, but it is probable that in any case the Ringing Circus will show in the Hippodrome next spring.

Thompson and Dundy before they left were offered the house on any terms that would allow the stockholders to depart whole in pocket, but the firm declined.

Everyone connected with the management had become dissatisfied with the condition of affairs, and the dissatisfaction reached its limit during the Barnum-Bailey engagement at Madison Square Garden. To offset the effect of the circus the Hippodrome started an advertising campaign costing $36,000, which only served to advertise Barnum-Bailey.

James A. Bailey at that time held a "cabinet" meeting to consider whether it would be worth while to "go back" at the Hippodrome through the same means, the latter place styling itself "The Greatest Show on Earth" rankling in the late showman's pride, but the consultation resulted in no action being taken.

"THE UMPIRE" COMING.

Harry Askin, long associated with the management of prominent amusement enterprises, is to make a bid for New York favor on his own account in the early future. He has purchased the rights in a musical piece of Joseph Howard called "The Umpire" and has already arranged for its opening here. "The Umpire" had a very long and profitable run in the Western metropolis, and although that doesn't always count for a very great deal it is considered a favorable omen.

PROCTOR SUED.

F. F. Proctor, the manager who is now a member of the Keith-Proctor corporation, has been sued by James E. Sullivan, the actor, for $1,200 for breach of contract, arising out of Mr. Proctor's cancellation of contracts given by him to Mr. Sullivan. Another suit has been begun to recover a week's salary from Mr. Proctor by Mabel Hite and Walter Jones, who were cancelled.

FYNES AFTER BROOKLYN.

According to a Brooklyn real estate agent, J. Austin Fynes, now much interested in theatricals from a speculative end, is considering the advisability of entering Brooklyn as a manager.

The agent says that Mr. Fynes expressed himself as of the opinion that the psychological moment had arrived for invading Brooklyn, and he (Fynes) wanted to be the invader. Two sites around Fulton street and Flatbush avenue, were looked over, without an immediate decision being reached.

PITTSBURG MAY HAVE TWO HOUSES.

Pittsburg, June 15.

It would not excite surprise here if a vaudeville theatre in opposition to Harry Davis' Grand Opera House loomed up in the future.

Although there appears no available theatre on the horizon at the present moment, the Belasco may become the competitor. The managers of that house, the Shuberts, were offered the management of a new house to be built here by a group of Pittsburg capitalists some time ago, and the general understanding is that they have decided to accept the offer.

Provided the Shubert firm does, it will leave the Belasco on the market.

BLONDELL WILL BE A MANAGER.

Ed Blondell, who through a long and successful career as a vaudeville artist has accumulated a considerable fortune, according to latest report, is looking for an opportunity to invest his surplus in one or two vaudeville theatres. Mr. Blondell up to date has made no effort to get a look-in on any of the New York theatrical ventures, but has confined his observations to the out-of-town field.

MYERS LOOKING AT PHILADELPHIA.

The manager of the Doric circuit, Henry Myers, has under way a scheme to place vaudeville on a roof garden in Philadelphia. It may not mature for some time, but Mr. Myers has the option on the roof of what is going to be the tallest building in the Quaker town.

OPENING SET FOR ST. PAUL.

St. Paul, June 15.

The opening date for the new Orpheum Theatre, now building here, has been set for August 12. The Orpheum Theatre in Minneapolis will commence its third season at the same time. Jules Bistes, local manager for the Orpheum in Salt Lake City, is acting as superintendent of construction for the St. Paul house.

CAN'T OPEN MASONIC ROOF.

Chicago, June 15.

There has been some talk of reopening the Masonic Temple Roof Theatre this summer, but the proposition is not likely to materialize on account of the stringent rules governing theatres above street level. The Roof has been closed since the Iroquois fire and was at that time running vaudeville under the management of J. J. Murdock.

WHITE RATS ELECT TO-MORROW.

The election for a president of the White Rats for the ensuing year takes place to-morrow (Sunday) afternoon in the club rooms of the society at the Saranac Hotel.

MARIE LLOYD COMING.

Encouraged by the cordial reception accorded Vesta Tilley and Vesta Victoria, Marie Lloyd has been prevailed upon to visit these shores next season, playing the Williams and Hammerstein houses. The smart set that frequented the Koster & Bial establishment in its heyday will be pleased to hear the news. Miss Lloyd has the reputation of singing the "questionable" songs with more delicacy and finesse than any English artiste that has ever visited America.

AGENCIES MERGE.

Chicago, June 15.

A transaction of more than ordinary interest to managers and artists occurred here when the Barnes Western Theatrical Exchange absorbed the Henderson Theatrical Agency, carrying with it all the theatres, parks and attractions booked by the Henderson people, including 240 fairs. The Barnes Exchange was recently reorganized and incorporated by F. M. Barnes and Robert Fulgora.

According to the arrangements, Mr. Henderson will have the position of general booking manager. His late booking agent, Charles Doutrick, will be assistant manager.

A suite of ten rooms in the Chicago Opera House block will be occupied by the firm.

FRED WALTON'S SHOW GOING OUT.

Commencing Monday at the Opera House in Hartford, Conn., the new Fred Walton show will hold the stage. There are eight numbers on the bill, inclusive of Mr. Walton and company, George and Harrington, Lo-Qua, Frank Mayne and Company, Mattie Lockett, Roland West, J. Francis Dooley and the Kratons.

The following week Mr. Walton will appear at the Brighton Beach Music Hall, but whether with his company as now constituted is not known.

GEO. FULLER GOLDEN'S BENEFIT.

At the New York Theatre to-morrow night the friends of George Fuller Golden will assemble before and behind the footlights for the purpose of tendering the former "Big Chief" of the White Rats a howling testimonial.

HITCHCOCK RECEIVES TEMPTING OFFER.

Lew Fields is reported to have offered Raymond Hitchcock a permanent place in his company for next season at a salary of $2,000 a week. The returns are not yet all in, but Mr. Hitchcock goes about these days with an absorbed and calculating expression, as one whose mind is occupied with the constant juggling of many figures.

THE COMEDY CLUB.

No information as to the progress of the Comedy Club, the new vaudeville artists' organization, has been given out this week.

A meeting was held last Sunday when it was decided that meeting rooms should be procured.

The trial of Fougere, the French singer, for shoplifting will take place about July 16 at the Summer Sessions for the trial of criminal cases in London.

KEITH WANTED J. AUSTIN BADLY.

The title or position of general manager of the Keith-Proctor-Western Vaudeville Association did not appeal to J. Austin Fynes when B. F. Keith made the proposal direct to Mr. Fynes that he accept the position.

The former vaudeville manager stated to Mr. Keith that he did not care to serve any master hereafter other than himself. A taste of liberty had become a habit, and Mr. Fynes gracefully declined the honored position without inquiring as to the future status of E. F. Albee in the event that he should accept.

"THEY'RE OFF" AT BINGHAMTON.

Binghamton, N. Y., June 15.

A vaudeville fight is in prospect in this town with the reopening of the season in September. J. P. E. Clarke, general manager of the local street railroads, has for a long time held undisputed sway over the variety destinies here. Weber & Rush grabbed off The Old Armory and are turning it into a vaudeville theatre to be booked through William Morris.

Now Dictator Clarke, who controls the Stone Opera House, has announced his intention of reopening the Bijou. The fact that Keith will book the new house brings the coming fight into the present vaudeville situation.

WILL SHUBERTS HAVE FIFTH AVENUE?

Although no one could figure out the combination satisfactorily, the rumor mongers had it during the week that the Shubert Brothers would come into the possession of Proctor's Fifth Avenue Theatre on May 1, 1907, when the present Proctor lease expires by virtue of the notice delivered to the tenant when J. Austin Fynes acquired the property at public sale.

MARINELLI MAY INCORPORATE.

The incorporation of the international booking agency of H. B. Marinelli is under consideration by the head of the agency.

Mr. Marinelli has been in receipt of many requests from foreign managers to turn his agency into a co-operative concern and it is possible that he may decide to do so.

FISCHER WILL BOOK FOR THE HIPPODROME.

A contract is on the point of being closed under which Clifford C. Fischer will become the exclusive booking agent for the New York Hippodrome. Mr. Fischer will sail for the other side shortly in quest of new and novel material.

CORBETT GOING STARRING.

"The Burglar and the Lady" will be the title of the play James J. Corbett will star in next season under the direction of Mittenthal Brothers. Corbett will essay the role of a "Raffles."

LONG WAIT IN FRISCO.

San Francisco, June 15.

Work has not yet begun on the new Orpheum Theatre here and the prospects are that it won't be ready for a year. Business at the temporary Orpheum (The Chutes) has been far from satisfactory, the only good houses being Sunday afternoons and evenings.

LEO CARRILLO'S CARTOON OF THE WEEK.

VAUDEVILLE IN FIFTH AVENUE.

First-class vaudeville will occupy the attention of the patrons of Proctor's Fifth Avenue Theatre next season, the policy of stock being discontinued.

The same conditions will reverse themselves at the Twenty-third street house, where stock may replace vaudeville.

LEUSCHER INTERESTED WITH LEE.

Mark A. Leuscher, the former general manager for F. F. Proctor, has secured an interest with Henry Lee the impersonator in "San Francisco," the new spectacle which is scheduled to open this afternoon on the site in Dreamland, Coney Island, formerly occupied by "Fighting the Flames." The production was planned by Mr. Lee, and built under his personal direction. Five hundred people will be used in the pantomime, for which Lawrence Marston, who put on the original production of "Ben Hur," is stage manager. Henry Myers, the vaudeville manager, has an interest in the venture also.

LASKY CHANGES HIS MIND.

Although fully intended a few weeks ago to leave for Europe to place the new acts of his firm, Lasky, Rolfe & Co., Jesse L. Lasky has decided there is no necessity for that at the present time and will remain at home, reserving the sea voyage for a more leisurely time.

The Duffin-Redeay Troupe has cancelled its European time.

NEW EMPIRE IN JOHANNESBURG OPENS.

Johannesburg, May 15.

The new Empire Palace of Varieties, the finest place of amusement in South Africa, opened here last evening. It replaces the old Empire which was opened in December, 1894.

The new theatre contains 18 boxes, 375 fauteuils, orchestra stalls and stalls on the ground floor; 250 dress circle and balcony stalls on the first floor and space for 300 in the gallery.

The decorations are in green and gold and the general color scheme is the same, extending to the furnishings. There are 1,600 electric lights and ten exits.

All the latest improvements known to theatre building have been installed.

An entire new company marked the beginning of the new theatre's career. The most prominent was Ada Reeve, the English artiste. There were the Bounding Pattersons, John E. Coyle, the Strolling Players, Kitty Tims, Cora Corina, the Picquays, DeWitt, Burns and Torrence, Fred Land and Stuart, "The Male Patti."

With the exception of two and one-half years during the course of the late war when the Empire was closed by order of the government it has been opened continuously since 1894.

The directors of the Empires Theatres Co., Ltd., owners of the building, are Messrs. Edgar M. Hyman, I. Rosenthal and Aubrey Hyman. Herbert Hyman and Julius Rosenthal are also connected.

SHAYNE IN THE WEST.

Eddie Shayne left New York about a week ago for a trip through the West. He will travel as far as St. Louis, where a site awaits his favorable say so for a vaudeville theatre to be erected upon it, it is understood.

Mr. Shayne may be absent a week or more longer. It is reported that his trip will in part at least be devoted to the interests of the William Morris office.

PARADE NOT EXCITING.

Pawnee Bill's Wild West Show paraded through Broadway on Wednesday evening without disturbing the tranquillity of that thoroughfare. The procession was strung out by bronchos walking in single file. A single line of sightseers along each curb listlessly looked on.

RITCHIE REMAINS WITH KARNO.

After having a play for next season built around Billie Ritchie, the "drunk" of Karno's Mumming Birds, and having the "paper" on hand, it is announced that Mr. Ritchie will not go with Gus Hill, after all. Mr. Hill had prepared himself for a season's comedy conquest with the acrobatic comedian, but may acquire a brother of Ritchie's now in England for the part and save the play and "paper."

Richard Pitrot, the foreign agent, will leave for abroad some time in July.

NO TENT SHOW IN BRONX.

After laying out about $3,000 in expectation that he would give a vaudeville show under canvas in the Bronx, George Dunbar, who had the affair in charge, discovered he could not procure a license.

No reason existed for the refusal as far as Mr. Dunbar could ascertain, although the roof garden on the Metropolis Theatre under the management of Hurtig & Seamon in the same district may have exerted a political influence sufficient to vitiate Mr. Dunbar's application.

MUSIC PUBLISHERS UNEASY.

The music publishers of this community are in a state of panic, due to the unprecedented dulness of trade at the present time. So bad indeed is the business that it is doubtful if any but the larger ones survive at all, and even some of these are far from being in a complacent mood. With hardly an exception every house is cutting its expenses, some to such an extent as to indicate that there is little or no available cash. Two of the uptown music publishers will probably retire from that line in the immediate future, one possibly going into the hands of a receiver. One of the largest of the firms in this line is making part payments on its current bills and it looks at this writing as though there will be a few lofts to let before the cold weather comes round.

Newell and Niblo sail for South Africa July 17.

COOPER, KENDIS & PALEY.

Either Bert Cooper considers himself lucky for having been born or he is not superstitious, for on June 13, which was also his birthday, the newly formed musical publishing firm of Cooper, Kendis & Paley opened offices at 110 West Fortieth street.

All the members of the firm are well and popularly known and liked in and out of the profession. There were "great doings" on the first performance of the "new act," and the festivities extended into the night until the janitor called the crowd down into the street, pointing at the town clock, which showed Mr. Cooper's birthday had passed away.

Several musical numbers with catchy melodies are in the possession of the firm and everything augurs well for its success.

NEW PLAY FOR DE VRIES.

Lee Arthur is now hard at work on the new comedy-drama to be used as the starring vehicle for Henri De Vries next season. The Dutch protean actor will be under the management of Leander Sire and overtures were made to Charles Klein to write the play. Klein, who is an abject worshipper at the shrine of Christian Science, suggested a substantial advance payment, and when it was not forthcoming found himself entirely too much occupied to undertake the task of furnishing the piece. The scheme of the play, as at present outlined, is to have it very much on the lines of "The Music Master," devoting the entire third act to the protean exhibitions of the star.

WHITAKER & SCHILLER BROADENING.

The Jersey firm of Whitaker & Schiller will operate quite extensively the coming season.

Other than the vaudeville theatre they now operate in Bayonne, N. J., another house of the same character will be erected by the firm in either Plainfield or New Brunswick.

A travelling vaudeville show to play the combination houses will also be under their management. The feature of the touring bill will be the Andres, a "thought-transmission" couple on the style of the Fays, to whom it is said they are vastly superior.

TAKES NO CHANCES.

The booking agents who have been in the habit of transacting their business direct with S. K. Hodgdon have been forbidden to invade the inner sanctum of the Keith Agency in the future. Hereafter they must submit their wares to P. K. Nash or D. F. Hennessy in the outer room and await the verdict just the same as the artists.

FADETTES CONSULT A LAWYER.

Boston, Mass., June 15.

There is some trouble brewing between the orchestra known as the Fadettes and the Keith management. The orchestra is now playing Keith's Boston theatre, and during the week the manager of the orchestra consulted an attorney, who started an investigation into the previous prices paid the Fadettes by other managers. The Fadettes have always been considered a Keith act and the difference probably arises through a division of money.

LITTLE EGYPT HAS REFORMED.

O say! Here comes Little Egypt again! Yes, the original little cue of the naughty dance and the Seeley dinner. And all sorts of trouble came in her wake. William Schmidt, of St. Anns avenue, the Bronx, is being sued by a firm of vaudeville agents for the "Little One's" salary for one appearance. Herman L. Rothe is counsel for the plaintiffs.

The complaint in the action sets forth that Schmidt acted for the Hunter Club, a Bronx social organization, in hiring vaudeville talent for a smoker to be held last week in a hall at 132d street and Madison avenue run by one Henry Rosenberg. Little Egypt was to be the feature of the show.

Egypt was tipped off that the Hunters took their entertainment with tabasco trimmings and she could go as far as she liked. If she went far enough she could have a bonus is the reported bait held out by the Hunters' representative. Little Egypt, having apparently seen the error of her ways, indignantly refused. There was some polite wrangling, ending in the refusal of the party of the first part to pay the dancer for her services it is alleged.

MUSICAL LEADERS ORGANIZE.

The musical directors of the theatrical companies have organized themselves into a social society called "The Wanderers."

Sebastian Hiller is president, Eugene Speyer vice-president, and Frank Saddler, Leon M. Polecheck and Joe Nathan secretaries. A board of trustees has been elected and Hans Albrecht, Louis Leonre and Al Henderson will serve for the first term. The meeting rooms are at Lyric Hall.

The objects of the society are purely social, but the scope may be enlarged to include the leaders of the theatrical orchestras who are not at present permitted to join.

SOME FOREIGNERS.

Among the vaudeville arrivals from Europe this week were Spadoni, who appears at Proctor's Twenty-third Street week after next; the Great Albas, booked twelve weeks over the Ingersoll parks, and a German comedy team named Work and Over, who are to appear on the New York Roof. The feature of the Albas' act is a slide across a sixty-foot wire which is twenty-five feet high, during which the performer stands upon his head entirely unsupported.

ELTINGE IN DEMAND ABROAD.

Julian Eltinge, now playing in distant London, has been offered twenty-eight weeks on the Moss-Stoll tour of the English provinces, but declined the time to take up his contract with Klaw & Erlanger next season. Eltinge will play Paris and Berlin, returning to this country in September. It is probable that he will go back to England later to take the foreign time when his American engagements have been filled.

PRINCESS PAULINE AT PASTOR'S.

On Monday at Pastor's Fourteenth Street Theatre will appear the Princess Pauline, an English comedienne and singer. The Princess will play two weeks, and possibly the Pastor engagement may be indefinite.

KEITH AND THE NEW LICENSE LAW.

Up to date the Keith Booking Agency has failed to show a disposition to come in under the new Employment Agency Law which went into effect on the first of this month, by filing application for license and by giving the required bond.

The Theatrical Agents' Society of New York has indirectly declared its intention of first approaching the Keith office politely and then, if they are still determined to remain without the fold, to resort to sterner measures.

In such case various complications may develop. It has been discovered that the portion of the amended law relating to the defining of the term "fee" would hardly stand a contest in the higher courts. Should the Keith people deem it worth an expensive fight, this section may be cast out as unconstitutional, and the Keith Agency might escape the general classification.

The section defines "fee" as being not only a direct commission paid an agent, but also such margin of profit as may come to any person engaged in putting on theatrical performances over and above the cost of such entertainment. This definition might be construed to include any manager.

The Keith Agency has always escaped the application of the Employment Agency law by the claim that it was an employer and not an agent.

The Agency informed the representative of the license bureau that it would give its decision as to taking out a license as soon as the "merger" had been perfected, which, they said, would occur in the immediate future.

ROGERS BROTHERS SECURE WAYBURN.

Ned Wayburn has been engaged by the Rogers Brothers to stage their forthcoming production. His scheme to produce a large number of vaudeville acts has not received the encouragement from the managers through present conditions and there may shortly be a readjustment of the personnel of the company bearing Wayburn's name.

A FREAK ACT.

T. W. Dinkins, the burlesque manager, has secured a novel act of which he expects much. The basis of the specialty is a well-known bicycle racer who has won a championship of two and is willing for a proper consideration to pedal a few hundred yards or two submerged in a tank of water. Mr. Dinkins is preparing to book the feature.

SPAETH WINS EXTRADITION CASE.

Columbus, Ohio, June 15.

Governor Pattison of Ohio has refused to honor the demand for the extradition to North Carolina of William T. Spaeth, the former treasurer of the Forepaugh-Sells circus, who is charged with having embezzled $30,000 from the show, and Mr. Spaeth is practically safe for the time being.

BOOKING FOR PHILADELPHIA AND BOSTON.

Time is now being booked through the Morris office for Williams' Orpheum Theatre in Boston and Hammerstein's Victoria Theatre in Philadelphia.

WANT AN AUTO?

If you want a neat, nice running, never-get-out-of-order De Dion automobile for fifty cents, write or wire Jack Wilson, as per route. Or, if you don't care to wait for the length of time it would require an answer to be returned, drop into Myers & Keller and buy a ticket for the raffle which is to decide the winner.

Mr. Wilson, who plays the chief role of Jack Wilson and company, purchased the machine, but finds it inconvenient to cart all over the country while working out his well filled route sheet.

The tickets are fifty cents each and the date of the decision will be announced in the Morning Telegraph through an advertisement.

BECK "AUTOS" HOME.

Chicago, June 15.

Martin Beck and Morris Meyerfield, Jr., have returned from New York. Mr. Beck drove from Buffalo in his automobile, making a record run. He is an enthusiastic automobilist and recently ran his car to Milwaukee, a distance of eighty-five miles from Chicago, in two hours and ten minutes.

SOMETHING NEW PROMISED.

"The Billposter" is the title of a new sketch to introduce Edwin Baker into vaudeville. Mr. Baker has been leading comedian in "The Tenderfoot" and "The Mayor of Tokio" for several seasons past, but has left the legitimate for vaudeville. "The Billposter" will introduce a new type to the footlights.

EDDIE LEONARD WITH DOCKSTADER.

Eddie Leonard has been signed by Lew Dockstader for two years for his minstrel aggregation. Eddie is bound hand and foot by a cast-iron contract and in addition has furnished a bond for its fulfillment.

"THE BIG SCREAM" HERE.

Barney Girard, "the big scream" and manager of Miner's "Bohemians" arrived in town this week, where he will remain until next season.

At that time Mr. Girard will again pilot the Miner aggregation over the Western Burlesque Wheel.

GUS HILL'S VARIOUS VENTURES.

Gus Hill's plans for the coming season contemplate the sending out of eight attractions. They are "Around the Clock," a pantomimic comedy; "Gay New York," "McFadden's Flats," "The Smart Set," "Happy Hooligan" and the three burlesque shows, "Crackerjacks," "Vanity Fair" and "The Night Owls."

MUST BE VALUABLE.

Oscar Hammerstein was offered $8,000 for the program privilege for his Manhattan Opera House for the first season by Frank V. Strauss. He refused the tender.

ANOTHER PUBLISHING FIRM.

The Lew Dockstader Music Publishing Company is the name of a new publishing firm formed for the purpose of handling the songs to be used in the minstrel organization.

FLYNN SUES A CHORUS GIRL.

Lillian Barrington, a former member of the Joe Weber chorus, is made defendant in a suit brought by James D. Flynn, of the firm of Flynn & Wilson, to recover five weeks salary as press representative. The suit is based on this set of facts. Miss Barrington threatened to go into vaudeville and entered into an arrangement with Mr. Flynn to book her on a commission basis. Another agreement alleged was that the theatrical man was to act as her press agent. Mr. Flynn asserts that he discharged his duties for a period of five weeks, during which time and since the chorus maid has suffered complete paralysis of the particular wrist and arm muscles that work the purse strings, probably because the managers didn't want the corpyphee.

DIDN'T WANT "K.-P."

An unsuspecting actor who belonged to the Knights of Pythias and bore the insignia of that order blazoned boldly on his coat lapel entered the outer office of the William Morris agency the other day. A wise office boy got a single flash at the gold pin in his coat and beating him to the gate glared at the letters "K. P."

"Nix on you for the first floor of the Holland building," he observed with his hand on the lock. "Take a downtown Broadway car to Twenty-sixth street. You've got a nerve to come in here with the Keith-Proctor button on anyway."

ADA REEVE BIG DRAWING CARD.

The opening day of the Empire at Johannesburg, South Africa, May 14, ushered in the first appearance in that country of Ada Reeve, the English comedienne. Miss Reeve is to receive $25,000 for her six weeks work under the Hyman management, two weeks of which she will play in Cape Town and the remainder in her opening city.

As Miss Reeve loses three weeks traveling each way, her net salary will average about $2,000 weekly. The house for the first week sold out one hour after the box office opened. Prices were raised from $1.75 up to $6.25 during her engagement.

NOW VAUDEVILLE GETS IT.

Following the rage which the wild and woolly Western drama has enjoyed during the winter, Edward Esmond, who has for the past four years been the principal of a number of vaudeville sketches, will try ont a new playlet during the summer in which the redskin is given the principal role. The new offering, which is described as having some dramatic force as well as comedy interest, is written by Si U. Collins, a former Detroit newspaper man. It will be sen in the theatres of the Keith-Proctor combine in the fall if all goes well.

OUGHT TO BE ALL RIGHT.

A "sister act" now in process of formation will be composed of Frederika Raymond, formerly Fairy Queen in the "White Cat," and Ethel Gilmore, the late premiere dansense of "Humpty Dumpty."

The girls will do a dancing and singing specialty, which combined with the comeliness their photographs display is expected to carry the team over the vaudeville circuits. The first booking has been arranged by Myers & Keller for Brighton Beach for the week of July 2.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Los Angeles, June 8.

Editor Variety:

Sir—To settle a rumor that has gained much circulation in the profession, I shall be obliged if you will kindly publish this letter to the effect that Billie Ritchie, "the drunk" of "A Night in an English Music Hall," is not leaving the company, either to form his own or to join any other. This is positive.

Also with regard to the statement as to other parties who have noted our success and are covetous, proceedings will be immediately taken directly any attempt is made to steal our act. As has been advertised for weeks in your paper, "Mumming Birds" or "A Night in an English Music Hall" was produced by Mr. Fred Karno in London, and it is his sole property. We have won one case since our arrival in this country bearing on the rights to the same. Our booking here extends to May, 1907. *Alf Reeves,*
Manager London Comedy Co.

Omaha, Neb., June 7.

Editor Variety:

Sir—Enclosed find clipping from this week's issue of The Billboard. Kindly deny this statement in next week's paper. Also enclose you Mr. Kelley's letter, where he admits the performers received no salary, and will try and secure same providing we keep it from the papers. Also threatens us if we publish the truth. Kindly take this matter up immediately and deny The Billboard's article. We will if necessary make affidavit that we did not receive a cent, and not only lost our salary but railroad fare and board; in fact, we were compelled to pay our own car fare to the park from the city.

Kindly advise me what to do regarding this Kelley letter. The above statement is correct, and these people should be handled for the outrage.

Olsen Bros. & Baldwin, the booking outfit that sent us there, are running an office in Kansas City. See that performers coming this way are put on their guard against such would-be agents.

Ring & Williams.

Topeka, May 30, 1906.

Ring & Williams, 500 Jackson street, Sioux City, Ia.:

Gentlemen—I have your letter of the 26th inst., threatening if you do not receive your salaries due from Olson Bros. & Baldwin and the Vinewood Park Theatre Company you will publish the fact in the various theatrical publications. I have a letter from Mr. Baldwin saying that he will be in the city in a few days, and indicating that he will be willing to compromise the salaries of the actors who were here at the same time you were. I do not know if this would be satisfactory to you or not, but I think, as unreliable a party as he seems to be, that anything you could get would be simply velvet. Please write me, indicating whether any sort of a compromise would be satisfactory to you.

I thought I showed you so clearly when you were here that the park company did not owe you anything that you would not persist in writing us that such was the case. If you ever publish anything of this character in any of the theatrical papers, reflecting in the least degree on the Vinewood Park Company, it will be the dearest publication you ever inserted. I am and have been trying to help you, but if I receive another letter of the character which I am now answering I shall not discommode myself further in your case. Yours respectfully,

F. G. Kelley, Secretary.

Mr. Callahan, of the defunct team of Callahan and Mack, and Miss Jennie St. George, late of Smith and Fuller, have formed a combination for next season and are having a sketch written to be entitled "The Old-fashioned Neighborhood."

Reading, Pa., June 13.

Editor Variety:

Sir—I wish you to correct a statement in last week's issue in regards to the boy in the Duffin and Redcay troupe having his ankle broken. Such was not the case. In fact he wasn't disabled and only lost two or three shows. To-day he is as good as ever. The act opens at "Wonderland," Revere Beach, Boston, July 2, for two weeks. *Herbert Duffin.*

New York, June 9.

Editor Variety:

Sir—In your issue of this date you publish that Kohl & Castle and Martin Beck are the real owners of "His Honor the Mayor," which is being presented at the New York Theatre.

This statement is absolutely false. I am the sole owner of the musical play "His Honor the Mayor." Knowing your reputation for journalistic fairness, and feeling confident that the statement was printed through a misapprehension, I request you to publish this contradiction.

Alfred E. Aarons.

Syracuse, June 7.

Editor Variety:

Sir—I noticed in last week's issue of Variety it was stated that the Ellis Nowlan Trio canceled Hammerstein's Theatre without notice. In justice to ourselves we will state that on Tuesday, May 22, we asked Mr. Casey, of Morris' office, if he would put the date back, as Miss Nowlan had sprained her ankle practicing and we thought that we could not do justice to our act. Mr. Casey told us he would see Mr. Hammerstein that afternoon about it. *Ellis-Nowlan Trio.*

June 11.

Editor Variety:

Sir—I notice in your paper of June 9 an article referring to Lalla Selbini at Hammerstein's as being the wife of Willie Pantzer, of the "Pantzer Trio." When did Willie Pantzer become a member of the Pantzer Trio? Does the fact that they came here as the Pantzer Brothers (he and his brother) some years ago, saw our act and desiring to take advantage of our established reputation, returned to Europe, putting a negro in their act and appropriated our name, prove it? We have been using this name for fourteen years in *this country,* the original act consisting of Mr. Carl Pantzer, assisted by the Misses Blanche and Gertrude Pantzer.

Mr. Pantzer was brought to this country in 1887 by Koster & Bial, and with the exception of one engagement abroad has been playing here continuously ever since.

Knowing your paper as I do, I know you will correct this error in your next issue. *The Pantzer Trio.*
"The only and original."

Ida Carle, the only woman vaudeville agent around here, has serious intentions of giving up her offices in the St. James building. Miss Carle will book acts, though, as heretofore, but the young woman has higher aspirations.

GOOD CIRCUS SEASON.

The circus season is proverbially indicative of what is to follow to the theatrical managers the succeeding fall and winter. This year the tent shows have been doing enormous business in all parts of the country. The returns thus far have averaged about thirty per cent larger than last season, and the managerial deduction from all this is that the next theatrical season will be exceptionally good. The only one of the big shows that is experiencing any difficulty is Hagenbeck's, which is now owned by Havlin, Tate and Gil Robinson. Efforts were made this spring to induce E. D. Stair to purchase an interest in the show, and negotiations went so far that Stair and his brother-in-law and general manager, George H. Nicolai, made a short tour with the organization. The head of the popular-price circuit finally concluded that circus life was a bit too strenuous for him—particularly when the circus syndicate is known to be camping on the trail of the Hagenbeck show. So much is this the case that the Forepaugh-Sells Brothers' outfit, owned by the Ringling Brothers and the Bailey estate, are using that organization for what is known in the tent world as a "fight show."

RIGO STILL HAS A JOB.

Rigo, erstwhile Prince Charmer for the Princess Chimay, who has been turning off violin solos for the delectation of Harlem at Pabst's, has been engaged to remove the sphere of his musical endeavors to the Harlem Casino, just around the corner.

An offer has been made to the Hungarian violinist to spend the summer at the Atlantic Gardens on the Bowery. The stipulation was made, however, that he should conduct the Garden's aggregation of musical girls. The table d'hote leader couldn't see it that way and grabbed off the Casino engagement, which is to last until next fall. After that Tony Pearl's restaurant is the only bidder in sight.

"OLD HEIDELBERG" ON METROPOLIS ROOF.

The Hurtig & Seamon roof garden atop the Metropolis in the distant Bronx will open June 30. After much heavy thinking and wrinkling of the Hurtig & Seamon brows the name of "Old Heidelberg" has been decided upon as suggesting foaming beakers of Pilsener and at the same time bearing an appeal to the patronage of the German population above the Harlem River.

VESTA VICTORIA'S NEW SONGS.

When Vesta Victoria returns to America in the fall she will have a new song entitled "I 'Aven't 'Ad Me 'Oneymoon Yet"—a sequel to her now famous "Waiting at the Church."

MYERS COMING BACK.

B. A. Myers, of Myers & Kelly, has left London for a ten days tour of the Continent and on his return to London will sail for this port unheralded.

FIGURE IT OUT.

There are fifteen girls in "The Social Whirl" at the Casino having fifteen maids and fifteen automobiles on fifteen dollars per.

"MARSH" SURELY FAMOUS.

Marshall P. Wilder walked down Broadway the other day with a cane and a long flat box of cigars. On the outside of the box was emblazoned in huge gilt letters "Marshall Wilder Cigars." Mr. Wilder was conscious of the honor and exhibited the label to all whom he met. The humorist, however, did not "give up," hence no decision has yet been rendered as to the quality of the Wilder weed.

MAY HELP SOME.

A touring company made up of well-known vaudeville attractions is to be organized to play a number of summer resorts during a whole week soon, the profits of the enterprise going into a fund for the rebuilding of the home of the Greenroom Club! The company will be called "The Greenroom's Dress Rehearsal" and will open in Atlantic City. One-night stands will be played there, at Asbury Park and four other summer resorts.

SUMMER COMPETITION.

Logansport, Ind., June 15.

Ammons & Dubois, of the Crystal Theatre Circuit, with headquarters in Logansport, Ind., will open a new Crystal in Toledo, Ohio. A number of managers of opera houses in the Indiana towns where the Crystal people are located have come together in an agreement to give Ammons & Dubois a whirl for the summer patronage by putting summer vaudeville into their houses. The Crystal Circuit book through the Henderson Agency in Chicago.

RECEIVES BIG OFFER FOR BURLESQUE.

Edgar Bixley, the comedian, who will present a new sketch at Proctor's Twenty-third Street Theatre on Monday, with another ready for production the following week, has received an offer for a season's engagement in burlesque at a salary exceeding what he will derive from vaudeville.

Mr. Bixley has the offer under consideration. He says he prefers vaudeville, however, if sufficient time may be secured by him.

WILSON & FLYNN DIDN'T MAKE GOOD.

Wilson & Flynn, the agents, made a partnership arrangement to furnish the show for the Grand Street Theatre and agreed to put up $200 cash toward running expenses for this week. On Monday, when the $200 was to have been paid in, Wilson reported sick and failed to materialize. The acts were sent down, however, and four were cancelled after the first show, another after the evening performance.

ROOF HAS A TITLE.

The Metropolis Roof will have as one of the drawing attractions on the opening bill Countess Olga Rossi, who appears there the week commencing June 30.

There seems to be no definite information as to what nation the Countess claims allegiance; neither does it appear what her "specialty" will consist of.

The Metropolitan Opera Trio has been booked over the Proctor circuit.

NEW ACTS OF THE WEEK

Winsor McCay.
Cartoonist.
Twenty-third Street.

All of the applause that Mr. McCay received Monday night was not due to the fact that his audience was familiar with the "Rarebit Fiend" and the others of his comic creations. Mr. McCay has a really novel and entertaining vaudeville act, which won instant approval in the face of the cartoonist's very evident nervousness. The act, during which not a word is spoken, is in two parts, the first in which white chalk against a blackboard is used and the second black crayon on a paper pad. Mr. McCay begins by rapidly drawing in two baby heads, boy and girl. Then with remarkable speed he carries the two rough sketches through every stage of life, retaining the same profiles until near the last, and conveying the impression of changing age by head dress, caps and other incidentals. The finale is the rapid sketching of "Little Nemo," "Dull Care," "Hungry Henrietta" and the others of Mr. McCay's "Silas" drawings. A remarkable reception was given the artist, the applause continuing until after the next act occupied the stage. *Rush.*

Violet Black.
"A West Point Regulation."
Twenty-third Street.

Miss Black has used her present vehicle, "A West Point Regulation," for some time, but her engagement this week at the Twenty-third Street is her first appearance with it in New York. The playlet, which is by Mary Raymond Shipman Andrews, is too talky and runs much to unconvincing farcical situations which are neigher new or laughable. Dick Harrison, a West Point cadet (Dewitt Newing), comes to the home of his cousin, Margery Harrison (Miss Black), on lovemaking bent in violation of the Academy's rules. The inopportune arrival of Lieutenant Masters (Thomas Wending) on the same mission forces the cadet to hide behind the piano, where he remains during a long comedy love passage between the lieutenant and Margery. Such is the light and flimsy basis of a twenty-minute sketch. Most of the humor grows out of an occasional sneeze from behind the piano and the efforts of Margery to prevent the lieutenant from investigating. Miss Black does not make her character the sweet coy young thing the text seems to have in mind and the cadet plays in an uncalled for burlesque vein.

Lee Tung Foo.
Baritone.
Hammerstein's Roof Garden.

Something of an oddity, Lee Tung Foo, an Americanized Chinaman, came here on Monday after playing in the West. Appearing in his native garb, Mr. Foo presented a picturesque appearance, but through having the opening position on the bill very few who attended the Roof had an opportunity of seeing him. It was the worst possible position for a singer amid surroundings always difficult to overcome with vocal selections. The Chinaman has a good baritone voice, but misplaces it in attempting to sing bass songs. His first number, "Asleep in the Deep," suffered for this reason. A Chinese ditty was given; also a drinking song sung in German. "Molly O" in English rendered at the close pleased the audience, who considered it a novelty to hear a Chinaman sing in three languages. When Mr. Foo concludes to select popular melodies, confining himself to enclosed theatres, he will be a talked-about attraction. *Sime.*

Mr. and Mrs. Browning.
"Going Into Vaudeville."
Pastor's.

A rather tiresome burlesque sketch given in one with a special drop representing a stage door. Mr. Browning plays a "sissy" character in search of a theatrical engagement. Mrs. Browning is the actress whom he hopes to interest in his ambition. The whole sketch is keyed in a noisy vein of comedy and depends upon Mr. Browning's odd makeup and his freak vocal and facial mannerisms. His efforts in these directions dragged the reluctant laughs out of the Tuesday afternoon's audience. Mrs. Browning did very little. There is possible place for the sketch, but it will have to be brightened up considerable and shortened. *Rush.*

Dan Barrett and Company.
Comedy Sketch.
Pastor's.

The accent is strong on the comedy. Mr. Barrett has long been identified with Irish dialect roles and in his present sketch holds to that characterization. As a comedian he is not without humor, but in his present offering he is hopelessly handicapped by a poor vehicle. The sketch structure is at no time visible to the naked eye, has no story to tell and fills out the required time only by the dragged-in specialties of the principal. A long dialogue between Mr. Barrett and his wife over "the widow's" late husband gave opportunity for the best comedy for Pastor appreciation in the sketch and yielded a good percentage of laughs. A stump speech delivered from the top of a table had no place in the act and there was little excuse for the fight with a policeman which was introduced to catch the gallery through its roughness. *Rush.*

OUT OF TOWN

Le Brun Opera Trio.
Grand Opera Selections.
Olympic, Chicago.

The trio consists of Antoinette Le Brun, Fritz N. Huttman and James F. Stevens, recently with grand opera. The soprano has a voice of wide range and much sweetness. The tenor uses his clear vocal notes to advantage in the prison scene from "Il Trovatore," opening the act. The closing scene shows a garden, and gives the baritone an opportunity to use his splendid voice. The selections from the opera are effectively rendered and brought forth considerable applause. Settings and costumes are elaborate. *Frank Wiesberg.*

Inman's Concert Hall at Coney Island is having its vaudeville acts booked by Al Mayer.

LONDON'S BREVITIES.

June 6.

England is to-day the greatest theatre-going nation in the world. Even now, when everyone is complaining of the scarcity of money, there are new halls being built all over the country, and what strikes an American when he arrives here is the way people who are going to the cheaper parts of the houses line up at the theatres. They get in line about five o'clock, rain or shine. Some bring camp stools. Think of waiting three hours before the performance begins! No American would have the patience. Nowadays you can fancy yourself on Broadway. Such familiar faces as Frank Daniels, Lew Fields, Barney Myers, Daniel Frohman and many others are in evidence.

Hamilton Hill has contracts for the Keith circuit—he opens October 1 in New York. Keith will open an office here.

There will be an invasion of English artists this year—every one has the fever to go to America; but if the American audiences are as hard to please as M. A. Shea, whose is here looking for talent, I am afraid there will not be many successes.

Roberts, Hayes and Roberts arrived here last week and opened Monday at the Empire, Bradford. Johnnie Ford opened Monday at the Tivoli. Mame Gehrue is another newscomer and opened at the Oxford.

Gus Elen, the coster comedian, won his case against Collins's Music Hall and received $175 damages for not having his name displayed enough on the bill. Belle Belmont, a new turn from over the pond, opens at the Royal, Holborn, July 16. Stine and Evans sail to-day, Wednesday. Ferguson and Mack have contracts running into 1909. Wilson Hallett, the English child mimic, sails for America November 6. William Hargrave, the English song writer, will be in New York in about four weeks time. Mlle. Nadje sails August 24 on the Baltic.

Vesta Victoria opened at the Tivoli Monday night. Peggie Pride has recovered from a serious illness. Maud Courtney, the American girl in song and story, is at the Empire, Liverpool, this week. Hayes and Suits, two Americans, have been a success on a Stoll tour.

Some one reported that Harry Gillett was dead. I saw a wire from him Sunday that he has never been in better health. Star and Leslie have a very unique card out telling you how to beat the horses. Star is an old Cincinnati boy, as is Jimmy Atchew, the club juggler. The Theatrical and Sports Review, the new paper, has caught on over here.

The London County Council is preparing to serve a notice on the owners of the Canterbury requiring such drastic alterations as to amount to a practical reconstruction of the building. The work is to be begun in three months and completed in six. The subject is being much discussed in music hall circles in a spirit of sympathy with George Adney Payne. In the Canterbury and Paragon $60,000 have already been spent to satisfy the requirements of the Council.

Burt Earle, American banjoist, who enjoyed a run of six consecutive months at the Empire, Leicester square, closed at that house Saturday night. He has in preparation a musical monologue and will be seen at the Palace shortly. *Hally.*

Shows of the Week - - By Rush

PASTOR'S.

Al H. Weston and company in the second week with "The New Reporter" is the headliner. The amusing little burlesque pleased the Pastor audience immensely. The comedy runs a good deal to money changing, but the familiar tricks are worked with a speed that keeps the act running to the final number. The last song might be enlivened by a bit more of a dance.

Mr. and Mrs. Browning and Dan Barrett and company, who have been in vaudeville these many years, both appeared in new sketches and are under New Acts.

Among the early numbers Elwood and Maggie Benton failed to arouse any great degree of enthusiasm. The man of the pair has a good strong voice, which might be made the basis for a better offering. The present sketch being a mere collection of selected talk, and not very well selected at that, will not land them in a better position.

Harry Holman has hit upon about the right grade of comedy talk for Pastor's. His parodies were liked and the suit of flaming red that goes with the blackface makeup struck the house as being funny.

O'Rourke and Gillian showed some good dancing on the part of the woman of the combination. The man's voice is one of fair quality, but a bit weak. Both dressed in good taste, but the woman's first gown might be brightened up.

Little Grace Childers pieces out a weak acrobatic dancing and contortion specialty with a trick dog. She keeps up a good average of speed in her work, and in this way gets away with fifteen minutes or so of time fairly well. A new trick or two properly placed would not be amiss.

Murray, Clayton and Drew (two women and a man) show many of the features of Fred Ray's Roman travesty. They use "The Lady of Lyons" for the burlesque. Most of the business is exceedingly rough burlesque, but some of the lines are funny, and Harry Murray has a ridiculous facial makeup that won him a laugh immediately. Verona D. Clayton and Lillian Drew both have fair voices and their duet was well liked. Mr. Murray didn't sing.

George W. Cunningham and Geneva Smith have burdened a knockabout sketch with a lot of useless talk. Cunningham in so far as he confines himself to acrobatics and dancing is excellent, but the comedy talk of the pair isn't funny.

Arlington and Delmore's best feature is the tramp character of the man. He has some clever dance steps and business with a cigar. Both have voices suitable for their purpose.

The Yalto duo in a novelty dancing act do not put as much whirlwind action into their work as do most following that line. The woman particularly displayed a lack of energy.

The Buch Brothers in a comedy acrobatic act with a tremplin have a novel setting. It is a back drop showing a steamship deck with the bounding net disguised as a bulwark. Both men dress as sailors. Somersaults and double forwards in the net made it attractive.

The Gartelle Brothers with comedy roller skating complete the bill.

HENDERSON'S.

The show is being run off more and more smoothly every week at the Coney Island music hall.

McCrea and Poole, sharpshooters, hold over for the second week. McCrea's routine work gets away from the familiar at nearly all points and the "human target" feature is something of a startler. The absence of all talk helps the act for Coney Island purposes, but McCrea would do well to unbend to acknowledge his applause more gracefully.

Bissett and Scott are a pair of well set up youngsters who do fast and skillful dancing in clogs. The smaller of the pair was particularly clever in a number of whirlwind steps, and the unison dancing of the team was above the average. They worked at high speed and got away in time.

Lasky and Rolfe's Fourteen Black Hussars topped the bill. They are seen here to good advantage, the extreme volume of their brasses being made less oppressive than in a quiet house by the surrounding noise. They retain their rough-house finish with the bass drums, a feature which the seashore audience accepted as good comedy.

The Four Sawadas, Japanese equilibrists, were billed but did not appear, their place being taken by Annie Chandler, whose imitations were well liked, although her voice did not reach the distant parts of the hall.

Wentworth and Vesta clowned it in quite the accepted English way and put over some fair laughing feats with the aid of a trick pup. The falls were well enough done, but the pair have not yet learned that mere walking around the stage does not constitute genuine comedy. There was not much of this sort of thing, but the little there was might be eliminated with profit.

The Musical Heuhn, working in German character makeup, was not heavy enough in the music department to win any great degree of popularity. His bells do not yield any great amount of noise, but there was ample compensation in their sweetness of tone.

Johnnie Carroll, better known as "Brooklyn Johnnie," was on the "home diamond" and scored through being a local favorite. Of the two sister teams who appeared, Bertina and Brockway and Rennier and Gaudier, the latter had rather the best of the competition in the matter of dressing. Both acts were a bit better than fair, Bertina and Brockway depending upon the acrobatic and contortion dancing of the heavier girl, and Rennier and Gaudier making their appeal through neatness of appearance and straight soft shoe dancing. Their songs were fairly good.

Bristol's ponies make up a decidedly attractive animal act. The half dozen animals are trained to a number of novel and clever tricks, particularly the smallest pony, which does most of the comedy part of the act. A trained donkey helped out in the comedy department.

Among the others were the Grand Opera Trio, Yorke Comedy Four, better vocally than with their comedy; the Great Frederick in a slack wire specialty and Alexis and Schall.

TWENTY-THIRD STREET.

Two acts new to the town and the presence of Harry Pilcer as leader of Max Witt's "Six Sophomores and a Freshman" give special interest to the bill at the Twenty-third street house. "Silas" (Win McCay), the cartoonist, and Violet Black in "A West Point Regulation" are under New Acts.

Eddie Hume's successor in the role of the Freshman helps the act immensely. Young Pilcer was formerly the office boy with Hope Booth's "The Little Blonde Lady." He is decidedly clever. With a singing voice far from musical, Pilcer talks his lines somewhat after the manner of George M. Cohan, whom he has apparently taken as his model in stage deportment. He does an excellent dance and makes his "kidding" of the girls fairly entertaining. It is hard to understand why the opportunity of making a change of costume given by Pilcer's dance is not taken advantage of. It would brighten up the general effect of the act materially. The text seems to have been edited somewhat, much of the superfluous dialogue that formerly hampered the piece having been eliminated.

W. C. Fields, the eccentric juggler formerly with "The Ham Tree," is very well liked here. Fields has worked out a series of novel and ingenious tricks and performs with dash and certainty. He works entirely in pantomime and displays a curious and altogether delightful twist of dumb comedy. Monday night the act went through without a single slip and the juggler was given several recalls.

Dan Sherman and Mabel De Forest are still doing their shipwreck sketch to the accompaniment of hearty laughter from the upper house. Not a little of Sherman's comedy, rough as it undoubtedly is, gets to the orchestra and boxes, and his makeup starts the act off with a scream.

Campbell and Johnson, comedy cyclists, have some really good comedy mixed up with bicycle riding and acrobatics. The white face man does some of his falls well. He got a gasp of surprise from the stunt of doing a twisting forward across the orchestra pit into the lefthand aisle. They have a good entrance and fill their allotted time with fairly speedy action.

The Boldens, billed as "king pins of colored entertainers," hardly made good to that degree, but the acrobatic dancing of the man carried the act well enough for an opening number.

They were followed by the Karseys in a musical act, the feature whereof was the "Myrophone," a complicated mechanical arrangement which made music resembling that of an organ. They close with the bells, playing with rather massive effect.

Lillian Shaw retains the same repertoire of songs and parodies, closing with the Katie Barry imitation, which, by the way, appears to be getting a good deal of attention these days. This number involves a lot of extem. talk with occupants of the boxes, which amuses.

Another recruit to vaudeville from "The Earl and the Girl" is Templer Saxe. Mr. Saxe will shortly give a "try-out" in a Keith house as a vocalist.

KEITH'S.

Williard Simms, late of "The Rollicking Girl," assisted by Edith Conrad, was accorded the headline position. The sketch is essentially the same as that in which Mr. Simms was seen several years ago and pleased.

Mr. and Mrs. Perkins Fisher handle "The Half Way House," a rural sketch by Ezra Kendall, very capably. The act is light in dramatic interest, without sufficient plot structure to give it the dignity of classification as a playlet, but develops enough of neat and delicate comedy of the Kendall sort to make it decidedly entertaining. It has an excellent finish with pretty light effects and a bit of sentiment.

The comedian in tramp makeup is the strength of the eccentric comedy team of Swan and Bambard. Some of his burlesque posings and melodramatic stunts are exceedingly funny, while the acrobatics of the other comedian are first rate.

McNamee, clay modeller, saves an act in which the technical work is somewhat below par by working in an occasional laugh. Several of his figures were poorly done, but the final one, a small bas-relief of Venus de Milo, was exceedingly good.

Al Carleton had 'em going at his entrance and his first song went with a whoop. But when he shifted to his talk the laughs were further apart. Carleton gets his humor out of his extreme leanness, which is accentuated by the tight black cutaway coat and narrow trousers worn.

The World's Comedy Four have the almost universal fault of badly put together comedy. Their singing was good in its harmony and the clowning is mercifully confined to one of the quartette.

The Four Lukens are in their usual position at the close of the show. Theirs is too good an act to be injured by careless dressing. Their costumes show hard wear and are faded from many cleanings. The sensational features of the casting are still being done with no falling off in smoothness or speed.

Leonard Kane is an excellent wooden shoe dancer, but should realize that a straight dancing act with no relief except the change of costume in these days of novelty will never win him better position. Kane dresses his specialty with ingenuity, appearing entirely in white against a dead black drop. He has gone as far as he well can in this particular and should secure some other novelties to bolster his turn up.

Ferrero's Human Orchestra is so named for no apparent reason except that the feature of the act is a dog. This animal has been trained to several really remarkable tricks. The best of these is the playing of the national air on a set of bells, the trainer being off the stage. The trick is so well done that it creates a suspicion that some mechanical means is employed, but the closest scrutiny fails to expose it.

Among the others were Laurie Ordway, English character comedienne; Phil Rado and Jessie Bertman in a comedy sketch; the Zanoras, comedy cyclists; Tom Moore and Grace Cameron.

Machnow, the Russian giant, arrived yesterday.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

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Victor's Band of sixty men, especially engaged for Dreamland Park, Coney Island, has created a positive sensation in the manner in which they render "Mother, Pin a Rose on Me," and it was a wonderful thing last Sunday when this band started to play this number to hear thirty thousand voices all over Dreamland Park join in the chorus of "Mother, Mother, Mother, Pin a Rose on Me," as if they had it rehearsed for a long time, and they had to respond to repeated encores. There is no doubt but what Victor's Band is deserving of the enormous success it is meeting with at this popular resort.

Miss Susie Fisher, now playing the Keith and Proctor circuits, writes from Boston that her success with her singing of "Somewhere," "Just One Word of Consolation" has been phenomenal and she will continue to use these songs, as they are the best ballads she has had in years, and, as good songs are hard to get, they are worth keeping in her repertoire. The press notices from Portland, Me., speak in glowing terms of Miss Fisher's rendition of both songs.

Miss Vallie Egar, a clever soubrette, is singing "The Tale of a Stroll," "Sister" and "Dreaming, Love, of You," with great success.

Miss Agnes Bayliss, who not alone sings the best operatic selections, is also singing "Somewhere," "Dreaming, Love, of You," and "Just One Word of Consolation." As Miss Bayliss is booked through New England for the summer, her voice will be heard to great advantage in that section of the country.

SUMMER PARKS

Mt. Vesuvius (Electric Park, Newark, N. J.).—Charles A. Dunlap, the park manager, and inventor of theatrical effects, has opened his new open-air spectacle, "Mt. Vesuvius," at the above-named park. The scene is geographically accurate, and the depiction of the volcanic eruption is most realistic and thrilling. On the side of the mountain are several villages; near its base is the Bay of Naples. At the opening the scene is one of calm and beauty. Boats are sailing on the bay and trains are carrying their loads of tourists to see the wonderful mountain. Night approaches and lights appear in the houses on the mountainside. Darkness comes, and with it is heard the dreaded rumbling. The thin vapor that has been coming from the crater grows in volume, dense clouds of smoke follow, then detonations, and then a crash. The terror of an eruption is fully expressed. Fire, smoke, steam and lava commingle. The fiery stream flows down the mountainside, wiping out the villages. It is the most sensational and awe-inspiring spectacle ever given in this city and is the talk of the town. That it is a success at this early stage is evident by the increasing crowds daily at this resort. Mr. Dunlap has been working on this scenic masterpiece for quite some time and deserves credit for his undertaking. The amount expended on the spectacle will reach close on to $25,000.

Joe O'Bryan.

W. S. Schultz, secretary of the company building Luna Park, Hartford, Conn., announces that it will be opened to the public June 23. A trolley track will be extended to the grounds, making it more easily accessible.

New White City, Savin Rock, New Haven, Conn., has Kneeling's diving horses as feature this week. Concerts are given afternoon and evening and attendance is reported as very large.

Chestnut Hill Park at Philadelphia has been renamed "White City."

The new park between Baltimore and Annapolis will open July 4.

STEEPLECHASE PARK, CONEY ISLAND.

Nowhere in Coney Island is there better illustrated the present day "square deal" policy of up-to-date park managers than at George C. Tillyou's Steeplechase. In the old attitude of the warm weather amusement purveyor the keynote was purpose of getting everything possible from the patrons with as little return as possible. Intelligent business men and business methods have changed all this until every effort is being made to give a substantial return.

The "combination ticket" is the feature that gives the Tillyou resort its individuality. This card, which costs a quarter of a dollar entitles the holder to admission to twenty-five attractions, comprising most all of the entertainments.

But the point is that just as good treatment is given to the holders of these cheap tickets as to those who pay the extra fee for the outside attractions, and every effort seems to be made to keep the smaller entertainments up to the mark.

A new feature of the combination show this year is "Dida," an illusion described as the creation of a woman out of nothing, which has been seen in vaudeville. The trick is rather transparent to the initiated, but is worked with smoothness and speed enough to mystify.

Steeplechase Park is rather more attractive by daylight than after dark. No sparing of money is noticeable in the general "dressing" of the place, except that the electric display is meagre in comparison with the illumination of the other parks on the Island. One of the prettiest spots to be found at the beach is the rose garden surrounding the bandstand, where a score of varieties of the rose are blooming. The band itself, made up of thirty pieces and led by Campione, is excellent for open-air purposes, while a somewhat smaller band plays dance music in the ballroom.

Following the newly awakened craze for roller skating the gallery surrounding the swimming pool, said to be the second largest in the United States, has been utilized. The rink is open in the centre square, occupied on the lower floor by the tank. The square track around the building is perhaps thirty-five feet wide and the water keeps the air cool.

One thing with which the park people could dispense with profit is the set of heavy chimes. They are played only at very wide intervals, but at these times inflict a real inconvenience upon the park patrons by drowning out all other sounds, even private conversation.

There seems to be a homelike atmosphere about Steeplechase which is absent from both of the other two parks. In Dreamland the whole ground plan is exposed at first glance. This holds true to a lesser degree at Luna Park as well. But there are a dozen odd walks and passages to attract in the Tillyou institution, and every turn brings a new part of the place into view.

Rush.

Steeplechase Park, Bridgeport, Conn., is now opened. In addition to the numerous attractions Geo. C. Tilyou, the owner, is giving free vaudeville weekly.

DREAMLAND, CONEY ISLAND.

The idea at Dreamland this season seems to be that money spent inside the turnstiles is much better invested for the final profit of the resort than any outlay for street advertising. At any rate it is evident that an effort is being made to attract patronage through free attractions.

For the first time a free vaudeville entertainment is being offered. The palm garden back of the tower has been raised to the level of the board walk and fitted with chairs and tables. The stage, a rather small one, faces away from the ocean. The bill for the current week is William G. Carle's "Nine Clarindas," a colored operatic troupe; the three Madcaps, acrobatic dancers; Davey and Philips, singers and dancers; the Chameroys, pantomime, and the Messenger Boy Trio. Thomas Glenroy, last season with T. W. Dinkins' "Baltimore Beauties," is stage manager for the summer theatre, and Joseph Muller, Jr., attends to the music.

Victor's band, an organization of 25 pieces, which played vaudeville dates last season, began the engagement Saturday of last week.

Among the new features of the park this year is Roltaire's "Pharoah's Daughter," a pantomimic play with a sort of Greek chorus built around the Biblical tale of the finding of Moses. The story is given delicate and almost poetic treatment, the effect of dignity being largely increased by the man, who delivers a running recitation in a beautiful, melodious voice. Two women are used and splendid light effects make the attraction well worth while.

"Creation" in its old position has suddenly become the banner attraction of the park. The business is reported to have more than doubled last year's so far. Some changes have been made in the spectacle and a number of new mechanical eeffets added. A companion spectacle called "The End of the World" has been opened on the west side of the square. This begins where "Creation" ends and tells the rest of the story. Over a hundred people are used in the two auditoriums, which are connected by underground passages lined with descriptive pictures.

The space occupied last year by "The Bumps" is now given over to a motion picture show called "Le Voyage en l'Air," showing several reels taken in a balloon flight over New York.

The other attractions remain about as they were last year, with Bostock's Animal show in the main position at the upper end. One of the most clever advertising devices conceived for show purposes in its cheapness and simplicity is the "statue" figure in bronze outside the Bostock building. The man made up to represent an old Roman warrior is past middle age, and truly looks the part. Slightly swaying from side to side, maintaining a pose for a moment only, he has become an attraction, stopping the crowds who pause to figure out the problem presented. The new "San Francisco Disaster" on the former "Fire and Flames" site opens to-day. Judging from Sunday's attendance Dreamland is doing better than holding its place in the popular regard.

Rush.

Cobb's Corner

JUNE 16, 1906.

No. 16. A Weekly Word With WILL the Wordwright.

Call and see me about that SKETCH, that ACT, that SONG, that PARODY.

'Twon't cost you anything to talk it over.

If your "turn" needs a half-sole and heel, or a patch, bring it to

WILL D. COBB
WORDWRIGHT
Theatrical Exchange Bldg.,
1431 BROADWAY,
NEW YORK CITY

There was a rumor during the week to the effect that Frederick Ingersoll would withdraw from Luna Park at Pittsburg through disposing of the stock he now holds in the enterprise. At the New York office of the Ingersoll & Hopkins Co. the report was denied, although it was stated at the same time that Mr. Ingersoll would prefer to leave the management of all parks entirely alone after construction. His associates in all the ventures have insisted that he continue the active management, which Mr. Ingersoll considers a burden. His province lies in construction, not management. When an attempt was recently made by him to leave Luna Park in Cleveland, the outcry was so loud against him doing so that he reluctantly remained.

The Navessars, the newly organized Ladies' Military Brass Band, being composed of the various musical acts under the direction of Dial & Armstrong, opens its season at Luna Park, Washington, on June 18. The band has been engaged for ten weeks over the Ingersoll circuit of parks. After that time has been played the managers will replace the Vassar Girls, Navajo Girls and Four Seasons in vaudeville, filling their ranks with other young women musicians. The female complement of the band is fifty, said to be the largest band of its kind in existence.

The Ingersoll folk are very much in fear that difficulty will be had in holding the girls engaged for the spectacle to be given at their "Mexidrome" in the City of Mexico. The "greasers" are quite fond of American young women and offer many inducements for the girls to desert. One precaution the park people intend taking is to board the chorus inside the enclosure under guards or chaperones, providing a fine for anyone not in her room by eleven o'clock at night. With this and other safety measures, though, they do not feel assured of holding the ranks intact.

The time that may be offered by the Ingersoll circuit of parks next season is estimated at from eighteen to twenty weeks. Foreign acts will be imported for their sole use, the field for open-air or "circus acts" having become so enlarged that the native commodity does not supply the demand.

Songs That Win on Their Merits

Professional Department

Waiting at the Church

Coming Thro' the Rye, Jennie Mine

HARRY JONES
THOS. KELLY
JOE McNATTI

FRANCIS, DAY & HUNTER
15 WEST 30th STREET, NEW YORK

CORRESPONDENCE

STRAIGHT TALK FROM JOHN ROBINSON'S TEN BIG SHOWS.

It is strange that the dramatic papers and show folk so frequently get dates mixed regarding age and ownership and management of the John Robinson Circus. Recently an item went the rounds giving a man named Rogers as once a partner in the enterprise, also that the present owner, Governor John F. Robinson, was seventy years of age, and his son, the present manager, John G. Robinson, forty years old. Further, that the show started in 1846. No man named Rogers was ever partner in the Robinson Circus. The writer evidently was thinking of Charles Rogers, of the old-time Spaulding & Rogers Circus. There have only been two real partners in this business. The first was G. N. Eldred and the other was the well-known Mr. Lake. Governor Robinson's present age is sixty-three. His son is thirty-four. Uncle John Robinson, who founded the show in 1821 (this being its eighty-fifth year), retired from the active management in 1858, when the Governor took charge. Uncle John died in 1888. The Governor is the dean of the circus world. While there are perhaps older showmen in point of age, he is by odds the oldest in point of active service. Even to-day he is on the lot looking after the interest of the big enterprise. He became absolute proprietor in 1871. He was born in the business and at one time was one of the premier riders of the business. His son, John G. Robinson, is the youngest circus manager in the world and took the saddle as manager in 1896. John Robinson's Circus is the daddy of them all. It was an old show when many of the present day organizations were not thought of and when the oldest of them was in swaddling clothes. This year's business is phenomenal and the weather great. To date we have only had three days of rain. Last season we were out until December 8 and the chances are we will go until Christmas this year.

DOC WADDELL.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—Week 11: Bert White and Florilla Sanford in a musical playlet were entertaining; Irene Lee and her candy kids were good; Nellie Beaumont and company in "My Busy Day" were excellent; Blocksom and Burns, same act; Louis A. Simon, Grace Gardner and company in "The New Coachman" are clever, provoking much laughter; Hoey and Lee, Hebrew comedians, were fair; The Globe of Death was good.——ELECTRIC PARK.—Cold weather held attedance down. Week 11: Gus Edwards' Postal Telegraph boys and girls, good; Maxwell and Dudley, fair; Seeback exhibited some clever bag punching; Rio Brothers, acrobats, good; Dancing Mitchells worked hard and pleased.

MARTEL.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Henry Myers, mgr.).—Week 11: Rose DeHaven and her Septet for a second week scored the hit of the bill. Brindamore plays a return engagement; Mr. and Mrs. Jimmie Barry are held over and show a new act here; The Sharplies, musical duo, fair; Ellnor Henry, singing, good; O. T. Fiske and Mellie McDonough, fair; Les Durand Duo, operatic songs, good; Kinetograph.——STEEPLECHASE PIER (Giles Clement, mgr.).—Week 11: Irene LaTour and her dog, good; Bates Musical Trio, good; Millership Sisters, good; Hathaway Indian Tableaux, good; Shilds and Gail, rings, good; Golden and Hughes, blackface, fair; Ed Mora, illustrated sings, good.——GOUVERNATOR'S (Sid Fern, mgr.).—Week 11: The Vanos, handcuff artists, good; Marlo and Aldo, gymnasts, good; Rice Family, musical, fair; Monte Miro Troupe, good; The Everetts, sketch, fair; Mrs. C. Leslie Evans and company, sketch, good; Alvin Brothers, gymnasts, good; The Bartelms, acrobats, good; Four Shannons, singers and dancers, good; Gardner and Golden, sketch, good; Blake and Voss, Hebrew impersonators, fair; Three Jacksons, physical culture, fair; Ben Franklin and Toodles, hit; Mirto and Dial, burlesque, good; Kaufmann Sisters, singers and dancers, good.——STEEL PIER (J. Bothwell, mgr.).—Murphy and Gibson's minstrels continue to draw here.——THE SAVOY THEATRE will put in two weeks of vaudeville commencing July 2 under the management of Ben Harris.

S. WACHTER.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.).—Last week's bill drew excellent houses. Findlay and Burke, excellent; Ward and Curran, very good, big hit; Jack Wilson Trio, fairly good; Charlotte Ravenscroft, good voice, fairly good violinist; Claude Gillingwater and company in "A Strenuous Proposal," sketch too poor to give artists a chance to show their ability; Ben Welch scored a hit with his old monologue; Eight Allisons, excellent. Bill for week of 18 includes Edwin Stevens and company, Sabel Johnson, Bedini and Arthur, Julie Ring and company, Palfrey and Barton, Irving Jones, Colin's Dogs and the Kinetograph.——LAFAYETTE (Chas. M. Bagg, mgr.).—The second week of the stock company drew fairly well. Both burlesques were very poor. The olio: Wilson and Proctor, fair; Williams and Aleene, good; the Brothers Riva, excellent. Better burlesques will have to be offered the public or the closing day of the stock company is in sight. Week of 18: The stock company and Gus Campbell, Mr. and Mrs. Larry Shaw and J. C. Hart and company.——LINN'S MUSEUM (Dr. Hugh J. Linn, mgr.).—The Beauty Show drew crowds week of 11. Bill for week of 18: The Seymours, Rae Vaughn, Geo. W. Leslie, Jos. T. Kelly, M. Hamlin and moving pictures.——ATHLETIC PARK (R. H. MacBroom, gen. mgr.).—The cold weather decreased the attendance considerable week of 11. Bill for week of 18: The St. Belmos, Adele Purvis Onri, Four American Trumpeters, Eckel and Warner and Harry Tsuda.——NOTES.—Charles M. Jacobs has signed with Gorton's Minstrels to play principal end and do his specialty. T. J. Farron, Jr., and Charles Murray are building a baseball gallery at Athletic Park. Margie Edwards leaves the Lafayette Stock Company to-night. Phillips and Traynor, stars of "The Trip to Egypt," have returned to town for the summer.

CHIME.

CHICAGO, ILL.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle).—Headline honors are awarded Emma Carus, whose name appears at the top of an exceptionally attractive list of entertaining acts. Eva Mudge made her first appearance here in two years and offers a protean singing sketch in which she makes seven rapid changes of costume. The success she achieved was instantaneous and on Monday afternoon relieved herself from several additional encores by a neat little speech. Miss Carus' songs are well chosen and received much applause. "The Inspector from Kansas," presented by Olive May and John Albaugh, Jr., is well acted and pleased the audience immensely. Howard Brothers give a mystifying exhibition of mental telegraphy. The act is similar to the Fays, but more remarkable in a way. William Tomkins has a number of good stories and one parody that keeps the audience in good humor. George McKay and Rose Fredericks again offered their sketch, "Fun at a Ball Game," in which they please with their singing and dancing. Joe Whitehead and Grierson Sisters have a comedy singing and dancing specialty. Whitehead is a good comedian, also a clever eccentric dancer and the success of the act is due entirely to his own work and the ginger he injects into it, although the sisters are attractive and dress well, but do not add much strength. The McCarvers, colored singers and dancers, offer a new act, but some of the talk should be replaced by singing or dancing. Otherwise the team can compare with the average. Too much time is wasted by Chas. Ledegar in his comedy rope walking act. He gives a good performance. Gonzalez Brothers have good voices and make a picturesque appearance in Mexican costumes. The "La Paloma" duet does not blend harmoniously. Patty Brothers, equilibrists; Mr. and Mrs. Jack in a comedy sketch; Rena and Azora, acrobats, and the Kinodrome complete the bill.

OLYMPIC (Abe Jacobs ,mgr. for Kohl & Castle.).—Joseph E. Howard and Ida Emerson made their first vaudeville appearance in two years and Le Brun Grand Opera Trio, also newcomers at this house, are under New Acts. Lew Hawkins, a Chicago favorite with more new than old material, scored a decided hit with the audience. Gardner and Revere introduce baton juggling, singing and dancing, including some jokes heard before, but the act made a good impression, particularly the songs rendered by the women with guitar accompaniment scoring heavily. Lazelle and Vernon company have a pantomime in which trapdoors are prominent. They are good pantomimists, but the act contains nothing new or novel. Hendrix and Prescott are excellent dancers and have good stage presence. Imhoff, Conn and Corinee, in a sketch, "The Doings of Dr. Lander," have an old vehicle and the many laughs it creates are credited to their own work. Dick Lynch with his comic illustrated songs, monologues and dancing is delightful and was liberally applauded. King Kollins knows how to play the banjo and his selections pleased. Philbrooks and Reynolds in "Miss Steno" introduce some good comedy, singing and dancing. Others are Elena Gardner, impersonations and imitations; Jas. and Celia Welch, the Pierres and Sisters Clarkson.

TROCADERO (I. M. Weingarden, mgr.).—Manager Weingarden has exceeded the "feature" limit this week in offering his patrons two extra attractions in addition to the regular performance given by the stock company. They are Battling Nelson in a three-round bout and "The Girl in Blue" in graceful evolution. The burlesque, "On Board Ship," is a musical melange, staged resplendently in musical comedy style and embellished with handsomely costumed girls and effective musical numbers. Nat Fields as chief purveyor of humor got more out of the part than it afforded, while Nat S. Jerome as a Hebrew sailor shows improvement and good judgment in eliminating portions of crude material, adapting himself more closely to methods pertinent to the character he portrays. J. W. Sherry as a naval captain plays the part well, but his delivery lacks conviction. Ed Morris in grotesque makeup hardly looks the part of an Irishman, while Leo Kendall takes advantage of the opportunities offered. Flossie Levan lustily plays her part, but is impossible as a singer. Nellie Fenton is attractive. Connie Ward is buxom and alert in a musical number, while May Curtis contributes her share of good looks and sprightliness and should sing in the same spirit.

SID J. EUSON'S (Sid J. Euson, mgr.).—The curtain raiser is called "Trip Around the World" by the stock company. Several musical numbers are effectively rendered and the costuming calls for more than ordinary notice. The closing burlesque, "Angelo Marble," is given over almost entirely to dialogue and action, the musical end having been curtailed for some reason. Some of the situations are intentionally exaggerated by the comedians to force suggestive features above mediocrity, and they succeed in their purpose, pleasing the audience to laughter and applause. Harry Harvey in a Hebrew character is good. Carl Anderson is also good in makeup. Dick Brown is ludicrously funny, but some of his work is too crude. James Thompson has no conception of his part and does not seem to care how he plays it. Some of the best lines lose their value through his enunciation. Mlle. Amato is a handsome young woman, has a good voice, pleasing manners and refinement. She should stick to long dresses. Camille Kenyon acts her part well, but her singing is a failure. Some of the minor parts are fairly cast. Ruth Everett abandoned her "automatic doll" outfit, appearing in a sensational dance with muscular movements. In the olio Jack Irwin offers an excellent monologue, the "prize fighter" recitation scoring heavily. Brothers De Van and dog are fair acrobats. Doyle and Granger are good dancers, but their talk is cumbersome.

FOLLY (John J. Fennessy, mgr.).—The Folly Burlesquers, a stock company, opened for the summer season under the management of Joe Uppenheimer. Louis Dacre heads the contingent of women and Murray J. Simms is leading comedian.

WHITE CITY (Jaul J. Howse, mgr.).—Chicago's greatest resort continues to attract thousands of amusement seekers daily, the attendance the past week being unprecedented in summer amusements. One of the new attractions this week is Eph. Thompson's tronpe of trained elephants giving an exhibition in open air. Cameroma in his "Slide for Life," executed on a tight wire at a dizzy height, furnishes a sensation. The Fire Show and Jewell's Manikins attract attention. A Trip to Mars, Chicago Fire, Otto's Animal Show, Midget City and the Coasters are popular. The Banda Rossa, stationed in the centre of the plaza, alternates its musical numbers with La Boissiere's Orchestra, placed in a stand erected at the other end of the plaza. In the theatre the bill includes a number of good vandeville acts.

SANS SOUCI PARK (Leonard Wolf, mgr.).—An Igorrote village has been installed, with a number of tattooed and clouted savages. A novel marriage ceremony will take place during the week when two Igorrotes are to be united in wedlock, according to the rites and customs. Oresta Vessela and his Banda Roma continue to please the crowd aronnd the pavilion. In the vaudeville theatre are Barry and Barry, Belle Gordon, Hallen and Hayes, Murray K. Hill and Morris Silver.

RIVERVIEW PARK (Wm. M. Johnson, mgr.).—Large crowds continue to pour into this North Side resort, where numerous attractions are diverting and attracting unusual attention. The Jungle, Ostrich Farm and the fireworks spectacle, "The Fall of the Golden Gate," are abundantly patronized.

CHUTES.—The management has secured a new and unique feature in Miss Elter, who appears as a mermaid and makes the Chutes lake her abode. The other attractions and Pozzi's band afford good amusement.

NOTES.—Wilfred Clarke and company passed through here en route to Oconomowoc, Wis., where they will spend a vacation of one week. They open at the Chutes, San Francisco, June 24, and are booked solid for three years. Claus and Radcliffe in a new comedy sketch entitled "Iky's Reception" will play their first Western time next season, having been booked by the Western Vaudeville Association. The ten-cent vaudeville theatre recently opened at 129 South Clark street by Chas. J. Carter closed owing to lack of patronage. Erle and Leo have concluded their time in the West and will rest for the summer at their home in Edinburg, Ind. The La Salle Theatre closed for the summer months and will reopen early in August with a new musical comedy by Hough, Adams and Howard.

FRANK WIESBERG.

EASTON, PA.

ISLAND PARK (D. E. McGuine, mgr.).—Bill week 14 played to big business. Chas. Nelson Haight and Laura Dean, farcical sketch, "A Misfit Meeting," well received; Lambert and Pierce, blackface comedians, went big; Miss Inez Mecusker, late soloist with Sousa's Band, a singer of rare accomplishments; Quigg and Mack, Irish comedians, poor; Houston and Dalhs, comedy jugglers, are above the ordinary and went big.

MAC.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr.).—Week 11: Max Brooks and Sadie Vedder in "Not Yet, but Soon," very clever, hit; Ida Russell, eccentric, good; Ira Kessner, illustrated songs, fine; Faust Family, acrobats, excellent.—NOTE.—The rustic theatre at Sacandaga Park will open July 2. Two shows daily during the summer.

THE AISLE SEAT FIEND.

JOHNSTOWN, N. Y.

CELORON (J. J. Waters, mgr.) Week 11: Vernon, the ventriloquist, takes the honors, his work being truly remarkable; Frank Bush tells stories and is as funny as ever; Columbia Comedy Four, comedy and songs, good; Lillian Ashley also tells stories and sings, and Mullen and Corelli, acrobats, conclude the bill.——NOTE.—Cold weather is interfering with the attendance at this house.

L. T. BERLINER.

SKETCHES
WRITTEN TO ORDER
ANY STYLE FOR ANYBODY
ALSO
SONGS and PARODIES
HARRY DILLON
Room 633, Knickerbocker Theatre Bldg.

MINNEAPOLIS, MINN.

WONDERLAND (H. A. Dorsey, mgr.), which opened May 27, after delaying the ceremony one day on account of impossible weather, began its third week with everything in its favor and a vast crowd present to participate in the annual Municipal Night, the mayors and aldermen of Minneapolis and St. Paul being in evidence as guests of the management. The outdoor attractions for the week are the Four Flying Moores in an aerial act that would never set the world on fire; William Conners with a fair bounding wire act, and Sweet and Allen, comedy acrobats. Water has been turned on the chutes incline. Other money-getting devices are the Johnstown Flood, Hale's Tours, infant incubator, airship swing, merry-go-round, Third Degree, electric theatre, Arcadia, Palace of Illusions, scenic railway, Old Mill, House of Nonsense and miniature railway. The Minnesota State Band, which opened the park, has been succeeded this week by the Heintzman Military Band, with Duss' Band to follow 17. F. C. Camp, of St. Paul, is business manager, Mr. Dorsey dividing his time between here and Dominion Park, Montreal. Smith Hall is in his record season as press agent. The completion of the Selby interurban makes Wonderland a Twin City park in fact as well as in name and location.——

CHAPIN.

MONTREAL, CAN.

DOMINION PARK.—10 saw big attendance. Duss Band is held over and is a big feature. The Bottomley Troupe, aerialists, have a sensational casting act and a big hit. This park covers fifteen acres, is lighted by 30,000 electric lights, has all the latest park amusements and many pike shows.——RIVERSIDE PARK (Al E. Rial, mgr.).—10 saw fine bill with rather light attendance. The Three Armstrongs, comedy and sensational cyclists, are making big hit. This is their first engagement at parks in the East. They experienced the San Francisco earthquake. Nessen, Hunter and Nessen, jugglers and hoop rollers, great; Heilman, Illusionist; Bimm, Bomm, Brrr, novelty musical artists, are all good.——SOHMER PARK (Lavigne & Lajoie mgrs.).—10 saw good bill, with usual big attendance. Lavigne's band concert went big. Colonial Septet held over and went well. Sam Watson's trained animal act is funny and goes big; the Four Melvins, hand-to-hand acrobats, present a sensational act; Driscoll and Kenna are good in illustrated songs.

AL M. PRENTISS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Week 12: This house will keep open all summer and as the week has been cool the crowds were very large. A good bill introduced Julius Steger and company, including Julie Herne, Forrest Robinson and Tony Pearl in a new musical playlet entitled "The Fifth Commandment"; Della Fox is always welcomed here; Lillian Bender in violin solos, good; Ben Beyer, comic cyclist, good; W. A. Mortimer and May Dwyer in "The Imposter," pleased; Willie Weston in his imitations went well; La Maze Brothers, comedy acrobats, and Smith and Campbell, rapid fire conversationalists, were the laughing hits of the show.——ELECTRIC PARK (C. A. Dunlap, mgr.).—Week 12: The crowds as big as ever. The ballroom, electric fountain, with the living pictures and the outdoor spectacle, "Mt. Vesuvius" (under Summer Parks) are features. At the Rustic Theatre are the Arlington Comedy Four; McCauley and Donovan, comedians; Goffoth and Doyle, drums and batons; Wm. Whittle, the ventriloquist, made a hit with his new talking act; Josie Antoinette, a very charming singing comedienne, handsomely gowned, proved that her singing was as good as her personal appearance.——HILLSIDE PARK (Wm. E. Thaller, mgr.).—Week 12: Olive Swan, equestrienne, still continues to draw the crowds; Cupid, ridden by Miss Swan, and Nebraska Bill's trick horse Punch are hits, as well as Mamie Fisher's "Slide for Life." The Roller Boller and the balloon ascension of Prof. Archie Griffin seem to have taken hold.——OLYMPIC PARK (Hans Weaves, mgr.).—Week 2: The Aborn Opera Company produced "Said Pasha" this week and highly pleased the large audience attending; Chas. W. Phillips as the Pasha, Dick Jones as the Rajah and Gus Vaugh as Hassan Bey, Grace Orr Myers as Serena and Marion Chester as Ballah Sojah were very good in their respective roles and the singing of Bertie Dale was quite a pleasant surprise, as this has been the first time she has had a part where she could display her talents.——NOTE.—The "Hollsappel" Girls, May and Marjorie, of this city, will shortly enter the vaudeville field with a new and unique singing and dancing act. They will carry a special scenic setting and the dancing will be a feature.

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NEW BRIGHTON, PA.

JUNCTION PARK THEATRE (S. Hanaur, mgr.).—The park theatre opened 11 with a fairly good bill. "Senator" Frank Bell, monologue, hit of the bill; Fraser troupe of dancers, good; Musical Adams, good, and Maxsmith Duo, ladder act, fair. The rest of the bill was fair. C. V. D.

NEW ORLEANS, LA.

ATHLETIC PARK (Archie Cox, mgr.).—Week 11: 'Tis a pity that such clever people as Dolan and Lenharr should have such a loosely constructed sketch as "A High-toned Burglar." Ethel Gilkey opened weak but struck the applause centre toward the finale. Zampa, musical novelty, needs some new selections. Clayton Jenkins and Jaspar presented their "Darktown Circus." Business fair.——WEST END PARK (Thos. S. Winston, mgr.).—Week 10: Lavine and Leonard have added a railroad crossing and a tinfoil shirt front to their automobile act. Fredericks Family are reviewed under New Acts. Lopez and Lopez offered their musical act unchanged. Count De Butz and Brother presented their excellent bicycle act. Business is excellent. Pictures closed. Bill 17 contains Anna Franklin, Gillihan and Perry, Fredericks Family and Lavine and Leonard.

O. M. SAMUELS.

PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—Robert Hilliard repeated "As a Man Sows," which is not as good as his others. All the action in the sketch remains for the melodramatic finish, in which one of the characters dies while his life is being threatened. The offering is not up to the standard expected of Hilliard and his players. "For Reform" has been given here often enough to warrant a souvenir performance, but it still wins applause. Hugh Stanton and Florence Modena are responsible. A troupe of cleverly trained terriers were shown by one who is given the simple billing of "Jacob" on the program. Johnnie Stanley, formerly of Stanley and Brockman, and Grace Leonard were seen for the first time as a team and they made good despite the fact that they had all the worst of the position on the program. Smiri and Kessner scored one of the principal hits of the bill. Niblo and Riley, who are billed as eccentric dancers, were the third dancing team in a row and there was nothing to justify their being given preference over the other two acts. Their comedy was weak and their dancing only ordinary. Patrons of Keith's old Bijou Theatre in its early days of prosperity will remember George Diamond as a frequent visitor as a ballad singer. Diamond appeared for the first time in the Chestnut street house with a partner named Smith, the two offering an illustrated song act, with Diamond doing the singing. There was one song about a rose and the usual "kind applause" songs with a soldier and a fireman as the heroes, but the picture acts are a novelty here and Diamond and Smith did very well. Ray L. Royce returned with his character monologue, which is good enough for those who have not seen him before. A change is needed badly. The rejuvenated Quaker City Quartet, with John Healy as the comedian, appeared in their musical act and pleased, but the style of their act is almost as old as the blacksmith shop they sing about. The Alpha Trio, hoop rollers, were new. This act could be much improved, the attempt at rural comedy by one of the number being very sad. The hoop juggling is good. The Melani Trio, in their Italian street singing act, and the Flood Brothers were familiar here, while Jessica Cree, whistler and singer, and Carl Herbert, a magician, were new and filled out the bill. ——Stock burlesque to thrive in three of the four houses.——TROCADERO—Emma Weston, Billy Hart, Elliott LeBlair and Elliott, Frank Riley, Marion and Pearl and Mae Taylor appeared in specialties in addition to the burlesque numbers. ——BIJOU—Two lively burlesque numbers were given and McDevitt and Kelly, Barlne and Turenne, Margaret Baxter, Edna Davenport and others introduced specialties. —— LYCEUM — John Conly, Emma Zeph, Margie Hilton and others put on the burlesque numbers with numerous musical specialties. The Cain Sisters, Mabel Emerson and others appeared in specialties. KINKS.

PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.).—Edwin Stevens is assisted by pretty Miss Marshall in his clever skit, "A Night Out," involving some humorous dialogue and good songs. The Four Fords, who were here earlier in the season, have added some new effects to their splendid dancing act. A unique and dainty act, "Jack and Jill," is contributed by Arthur, Mildred and Stella Boylan. The two youngsters are unusually clever and handsome. Charles Case still talks of his paternal ancestor and was much applauded. Arthur McWatters, Grace Tyson and company give a composite entertainment. Miss Tyson's imitation of Marie Dressler was exceedingly good. Winona Winter, "The Alabama Rosebud," was bewitchingly pretty. Tom Brown and Siren Nevarro, two colored entertainers, pleased. The Yamamoto Brothers, Japanese sensational wire and perch artists, give a thrilling turn, rendered the more so by a heavy fall which the smaller one received Tuesday matinee. He pluckily finished the act on the pole, however. Mlle. Edna, the whistling girl, pleased, and Salmon and Chester, The Tossing Austins, Henry Carroll and Nellie Francis, Viola and Engel and the pictures round out the bill.——At WEST VIEW PARK immense crowds are attracted by Dannhart's Second Brigade Band. The aerialists, the Le Mars, are also there this week. Picnics and dances are held every day and evening.——At KENNYWOOD Nirella's Fourteenth Regiment Band and Frank Dumont's Minstrels are attracting good crowds.——At CALHOUN PARK the Pan American Minstrels present their entire bill, including a first part with songs and monologues and a good olio of up-to-date specialties.—— DREAM CITY is attracting big crowds and the concerts by the Cosmopolitan Band are much liked.——At LUNA Webber's Band, with Blanche Mehaffy as soloist, still holds on. Frederick Ingersoll has contracted for the production at Luna Park of Frank C. Bostock's menagerie and hippodrome. A small army of workmen is now busy making the alterations that will be necessary in the buildings of the park that are to house the big show which is expected to move in some time during July. MADAME PITT.

SAN FRANCISCO, CAL.

ORPHEUM (John Morrisey, res. mgr.).—Week 4: Argenanti Trio, Foster and Foster, Francellas, Elizabeth Murray, Bailey and Austin Company, Katherine Dahl, Carson and Willard, Valerie Bergere and company and motion pictures. Fair business.——GREATER NOVELTY (Lubelski & Loverich, mgrs.).—Joseph Calahan, Millo Brothers, Louie Bates, Mabel Howard and pictures. Capacity business.——NOTES.—The Orpheum is not getting the business it had on O'Farrell street. The afternoon performances are very poorly attended. The Orpheum management has announced that it will move to its new theatre near Fillmore street as soon as the building is completed. B. D. C.

ST. PAUL, MINN.

WILDWOOD (H. M. Barnet, mgr.).—Opened June 9 to a good attendance. Phalen Park opened season 9, miniature railway and balloon ascension being principal features. The work on the New Orpheum is progresing satisfactorily. The doors will undoubtedly be thrown open to the public the middle of September. Carl Hagenbeck's greater show is billed for July 3. Street car facilities have been improved to such an extent that St. Paul patrons of Wonderland are attending this amusement park in droves.

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TORONTO, CANADA.

HANLON'S POINT (L. Solman, mgr.).—De Kots, the magician, good; George and Huntington, good; Jennie Faron, well liked; Stuckland and Dukesbury, pleasing feature; Watson Sisters, singers and dancers, good;——SUNNYSIDE SUMMER THEATRE (E. Brooker, mgr.).—The Toys, musical artists; McAleer and Lyons, singers and dancers; George Ryan, comedian; Jack Franklin, illustrated songs; Riordan and Bryon in a funny sketch and J. Lyons, wooden shoe dancer. Mr. Brooker is giving the West Enders the worth of their money and his pretty place of amusement is becoming well known.——The STAR is closed for the season. HARTLEY.

TROY, N. Y.

ALTRO PARK (Max Rosen, mgr.).—Many Trojans are finding the way to this park. It is one of the most pleasant amusement resorts in this vicinity. The various attractions provide enjoyment for large numbers daily. The free show is an attractive feature and many excellent acts are presented. J. J. M.

WORCESTER, MASS.

LINCOLN PARK (Sanford Wallin, mgr.).—Week 11: Golden Gate Quintet head a fine bill this week; McGrath Brothers and Page in a musical act were very good, as were the Quigley Brothers; Francis Wood, hoop roller, was well received, and the D'Elmer Brothers in an acrobatic act made a good finish.——PINEHURST PARK (J. F. Donovan, mgr.).—Mitchell and Dunstan's Minstrels are holding forth here this week; James Jackson, contortionist; Scott and Johnson in a singing and dancing act; the Students' Quartet and the musical act, "Uncle Jasper's Holiday," form a creditable olio.——WHITE CITY (F. H. Bigelow, mgr.).—Lester Brothers, acrobats; Omar Sami, magician, are the free attractions this week and all are doing well.——NOTES. —Owing to trouble with the musicians' union, Manager Irwin has installed a mechanical band in the Lincoln Park skating rink. Nellie Mason is making a hit singing illustrated songs at Poli's and Amy Allen is doing likewise at the Park.

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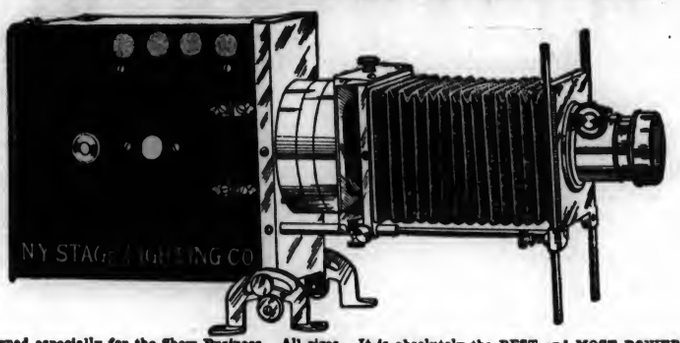

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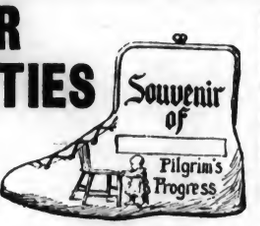

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PHILADELPHIA UNANIMOUSLY ENDORSED

WILLIAM COURTLEIGH

& CO. In "UNDER THE THIRD DEGREE"

By R. C. MacCULLOCH

Philadelphia Press: The leading feature at Keith's Chestnut is the first appearance in this city of the favorite actor, William Courtleigh, in his new protean play, "Under the Third Degree," written for him by Campbell MacCulloch. Mr. Courtleigh appears in eight different character parts, the scene being a private office in a New York police headquarters at night. These characters represent a variety of types, mostly characters of the street. Mr. Courtleigh's finished art was shown depicting these, making each distinct. They proved that besides being an actor he has made a most careful study of human character. He was capably assisted by John Dillon, William R. Randall and John Roache.

Philadelphia Inquirer: Precedence must be given to William Courtleigh and his supporting company in "Under the Third Degree" in the review of the program offered at Keith's yesterday. Mr. Courtleigh essayed no less than eight distinct and well-drawn character portrayals, and, with a possible exception, he was convincing in all. His work was clean-cut and artistic. The playlet, which is well constructed, savors somewhat of one that was introduced in New York recently by a foreign actor who interpreted as many characters, but it is doubtful if he achieved a greater element of success. The story is woven around a mysterious case of arson and the action takes place in a police station, the witnesses of various nationalities being brought before the lieutenant to give their evidence, which practically—circumstantially, at least—convicts one Jim Warner, a mechanic, of having set fire to the house. When told that his child had perished he breaks down and confesses. A wide range of character work was done by Mr. Courtleigh, and he was ably assisted by William R. Randall, as the inspector; John Dillon and John Roache.

Philadelphia North American: How good in the amusement way vaudeville can be is shown in the current bill at Keith's Chestnut Street Theatre. One of the best features was a new playlet, "Under the Third Degree," performed by William Courtleigh and several able assistants. It tells of a case of incendiarism in which a police inspector examines eight witnesses, a politician, a German groceryman, an Italian, a Chinaman, Jew, Irish officer and others, who testify concerning the crime. Mr. Courtleigh performs these latter numerous characters and his rapid changes of costume, make-up and natural personation of the parts are as remarkable as they are artistic.

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BOSTON JOURNAL, JAN. 25.
Versatile Chap.

The comedians at the Columbia this week are all entitled to the prefix "versatile." Wilbur Held, when he last appeared in Boston, was one of the big cards in Johnny Ray's play, "Down the Pike," and his make-up and imitation of that star as the janitor will live long in the memory of those who saw that production. In the show at the Columbia, this week, he is first seen as a young Irishman with ambition to shine in society; in the olio he does a "coon" turn, and it proved to be one of the best of its kind seen in Boston this season, while in the closing farce his impersonation of a "hobo" nobleman would put a smile on the face of a sphinx.

Not alone is Mr. Held versatile in impersonating different characters, but he is also one of the best singing comedians on the stage. When with the Rays he did the bulk of the singing, and this week he has a varied selection of songs which are highly pleasing. "Starlight" is one of the biggest of this season's song hits and its great popularity is due to the effective manner in which it is rendered by this singer. It is in the nature of an illustrated song, but the chorus girls remain on the stage, which makes it pleasant to hear and an artistic and dainty picture to gaze upon. Comedian Held has a few spicy parodies, too, which he sings in the olio.

DETROIT FREE PRESS, FEB. 19.

Wilbur Held offers a blackface monologue and singing act which went with a whoop, his parodies being new and better than the average.

WASHINGTON STAR, OCT. 31.

The olio, however, brought out several pleasing turns, particularly noticeable being a monologue turn by Wilbur Held.

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VARIETY

VOL. III., NO. 2. JUNE 23, 1906. PRICE FIVE CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

THE UNITED BOOKING AGENCY.

Under the title of the United Booking Agency of America will be placed the recently formed combination between the Western Vaudeville Association and the B. F. Keith Booking Agency.

The new name will replace both former titles, and the "Keith Booking Agency" as well as the "Western Vaudeville Association" will be erased from the signs and from the memory if possible.

The United Booking Agency of America will have fifty-seven good weeks at its command, and something like one hundred in all. The combination adds twenty first-class weeks from the West to the thirty-seven in the Keith office.

The combination or merger is an arrangement for protection and is in form of a corporation. The managers retain the privilege of accepting or rejecting an act, and the present offices in New York and Chicago will be retained.

The New York office will route acts to Cleveland and from there further West the routing will be completed by the Western office.

Some of the Eastern and Western vaudeville theatres will be pooled after the manner of the Keith-Proctor houses in this city. Booking offices will be opened at London and Paris by October 1. No one has been selected for the London agent, although it is probable that a choice will be made from the staff in the St. James building. In Paris it is likely that Martin Beck's traveling representative, W. Passpart, will be given charge. H. H. Feiber, the present foreign agent for the Keith office, will continue as general foreign representative, but will assume no executive position in either place.

WANT AN AGREEMENT.

On Thursday last Percy G. Williams was requested on behalf of the remaining managers in the Morris office, with the exception of Hammerstein, the Western time and those houses under the direction of Mark Luescher, to sign an agreement guaranteeing the smaller managements safety in remaining under the Morris direction.

These managers, composing the Wilmer & Vincent-Weber & Rush contingent, have fifteen vaudeville theatres. They did not join the Keith combination, staying with Morris owing to satisfactory terms not being offered by Keith to join him.

They want to continue booking through the Morris office, but wish an agreement from Mr. Williams that he will not go into the Keith agency to book or sell his theatres without providing for them also. They look upon Williams as the present mainstay of the Morris office and claim that this protection will be demanded as the price of fidelity.

WESTERN MANAGERS IN TOWN.

Following Martin Beck and C. E. Bray there came to New York on Thursday Max C. Anderson, John J. Murdock and C. E. Kohl.

Messrs. Murdock and Bray will remain in the city some time arranging for bookings. Mr. Kohl is called here for family reasons, and Mr. Beck will return West in about a week, coming back to New York in August. At that time he will sail for Europe.

BURLESQUE RUMORS.

Rumors in the burlesque war have been plentiful this week. The Empire Circuit (Western Burlesque Wheel) held a meeting at Cincinnati on Thursday last at which all the managers attended. It was for the purpose of routing for next season, but announcement of acquisitions from its rival was expected at the office of the Empire Circuit here as a result.

Harry E. Jacobs of the Corinthian Theatre in Rochester was said to be one Eastern Wheel manager who would go over to the other side, and the Western Wheel folk it was said claimed would have the opposition in Boston and Providence.

Much comment was caused through the fact of the Western Wheel having secured a site close to Hyde & Behman's Gaiety Theatre in Brooklyn. The opposition anticipates from this move that it will bring Hyde & Behman inside its lines. If not immediately, at least not later than when excavations are commenced.

Gus Hill, in remarking on the many reports, said: "If anyone of those people hand you anything you can print it, and also say that I will cover every dollar that they can put up that the Western Wheel will not have another manager from our side. And I wouldn't mind making a bet that the Eastern Wheel has four Western Wheel houses before the season opens."

EASTERN WHEEL IN DETROIT.

One of the cities West in which an Eastern Burlesque Wheel vaudeville theatre will be built is Detroit. This will bring the Eastern people into opposition with Drew & Campbell on the Western Wheel in two towns. In Cleveland, where Drew & Campbell manage the Colonial, it is opposed by the Eastern Wheel's Empire Theatre.

An Eastern Wheel man said that the understanding between Drew & Campbell and the Western Burlesque Wheel was that the Empire should be eliminated from the burlesque world as opposition to them in Cleveland. This has not been done, and the invasion of Detroit is expected by the Eastern crowd to bring Drew & Campbell into their camp before the season opens.

ANOTHER CHICAGO HOUSE FOR EASTERN.

Chicago, June 22.

Three favorable theatre sites have been offered Jules Hurtig and Sam Scribner, who are in the city representing the Columbia Amusement Company, a part of the Eastern Burlesque Wheel.

The probable location for the new burlesque theatre here to be built for that Wheel will be on Clark street near Randolph.

NOT ALL SIGNED.

All is not serene in the Keith-Western Vaudeville Association "merger" camp, much as the St. James Building contingent would have folks believe it the case. Several of the managers alleged to have signed the agreement have not done so for one reason or another. For instance, M. C. Anderson hasn't affixed his signature to the document and frankly says that he doesn't intend to. He asserts his willingness to book through the association, but refuses to tie himself up for a stated period.

LUESCHER AFTER SITES.

Mark Luescher left on Wednesday for Pittsburg. While there he looked around for a site for a vaudeville theatre, as there is nothing now built in the Smoky City which may be had.

From Pittsburg Mr. Luescher goes to Buffalo for the same purpose and expects before he returns to New York to have arranged for new vaudeville houses in both cities.

Whatever ventures of a vaudeville nature Mr. Luescher becomes interested in will book through the William Morris office.

SOME TRAVELLING COMPANIES.

Plans are under way to organize six travelling vaudeville companies. Each will be headed by a big headliner and the tours will commence about September 1.

The companies will play mostly in the vaudeville houses, although time in combination houses will be taken.

KEITH MAY GET SULLIVAN-CONSIDINE.

Chicago, June 22.

An authentic report here says that the John Cort circuit in the Northwest will not play vaudeville next season. This move will take away the barrier to the Sullivan-Considine circuit going into the new combination between Keith and the Western Vaudeville Association.

Up to the announcement that Cort has changed his mind, the Sullivan-Considine people refused to come in with Keith through the possible opposition of the Cort circuit which would have booked through the Western Vaudeville Association.

The impression here is that the joining of the Sullivan-Considine circuit with the Keith-Western merger is positive. John W. Considine is expected to return Sunday. Next week will probably settle it.

Up to Thursday no action had been taken by the Sullivan-Considine circuit as far as placing its bookings was concerned.

John W. Considine earlier in the week said that nothing had been determined and he thought it equally possible that the houses would be booked direct as formerly.

HAMMERSTEIN NOT LOCATED IN PHILADELPHIA.

At the present time it seems that if Oscar Hammerstein gives vaudeville in Philadelphia he will have to build. It is admitted by Mr. Hammerstein that a house there cannot be had and that the Chestnut Street Theatre would not be suitable for his purpose. Mark Luescher has stated that he would lend the theatre after it came into his possession to Hammerstein, but the offer will probably not be taken advantage of.

Up to the present moment Mr. Hammerstein has not procured a site in Philadelphia upon which to build. He says that a house can be erected within five months after the site is selected.

Vesta Victoria arrived in England suffering from a very severe cold. She was compelled to lay off owing to her indisposition, creating a vacancy in the bills of three music halls.

ATTEMPTING TO BREAK THE MERGER.

Court proceedings that may develop into a case vitally touching the present vaudeville situation will be begun next week when there will come up for argument before Supreme Court Justice Giegerich the application of Frank Melville, the summer park agent, to restrain "The Red Raven Cadets" from playing any houses controlled by the newly formed United Booking Agency. In the application Mr. Melville alleges that the manager of the Cadets and the vaudeville combine are in a conspiracy against him, and should the injunction asked for be granted this allegation will be made the basis of an application for a Supreme Court order to show cause why the merger should not be dissolved on the ground that that institution is in restraint of trade.

The present action is based on this set of facts as alleged by Mr. Melville: The vaudeville act known as "The Red Raven Cadets" was engaged to appear next week at the Valley Theatre, Syracuse, booked by Mr. Melville. Contracts were signed for the troupe by its manager, J. A. Moross. Some days later Moross notified Mr. Melville that the act would not play his up-State house, giving as the reason that the Keith people would cancel his time if it did so.

The application names as defendants J. A. Moross, Jules Delmar, B. F.. Keith, F. F. Proctor, Charles E. Kohl, George Castle, Maurice Meyerfeld, Edward F. Albee, Martin Beck, George Middleton, Frank Tate, The Keith and Proctor Amusement Co., S. Z. Poli, James H. Moore, Michael Shea, the United Booking Agency and others.

In the papers to be filed in the injunction proceedings no mention is made of a certain letter alleged to have been written by Mr. Delmar to the manager of the act, in which the agent is reported to have threatened that if the act played the Valley Theatre the Keith time which had been given them would be withdrawn. This letter, it is said, was given to Mr. Melville by Moross when he notified him that the Cadets would not play Syracuse. An effort will be made to place this letter in evidence before the court.

"I am in opposition with the Keith Booking Agency in eight cities," said Mr. Melville yesterday, "and it is my conviction that there is a very determined effort on foot to drive me out of business. I am prepared to fight not only on the merits of my case, but as a matter of principle and because I realize that it is with me, as with all the agents, a matter of business life or death."

The towns in which the opposition occurs through summer parks are Paterson, Albany, Rochester, Syracuse, Buffalo, Toronto, Pittsburg and Altoona.

Jules Delmar was asked for a statement of his connection with the matter during the week and he declared that he had heard nothing about it and could not discuss the affair.

"CHINK" COMING BACK.

Paul Cinquevalli, the juggler, will return to New York about October 1, opening over the Williams circuit. He has been booked by Marinelli.

Gardner and Maddern have been offered European time.

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Vol III. **No. 2.**

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

The weekly meetings of the White Rats are now held on Thursday.

Robert Grau says he will return once more to the agency business.

Lee Tung Foo, the Chinese baritone, has been booked abroad by Pitrot & Girard.

Sydney DeGrey has left "The Three Graces" in Chicago and will essay vaudeville.

Henshaw and Fransiolli, a "sister act," did not play Pastor's this week although billed.

The "Dainty Paree" burlesque company will have Harry Pierce as its manager next season.

The mechanical revolving stage of the London Coliseum is a world-beater and cost $175,000.

In Vienna an actress is being tried for perjury for saying she was 27 when she was really 29.

Frank Keeney has booked Mabel McKinley for his opening week in Brooklyn —September 12.

Ezra Kendall has recovered from an illness confining him to his home in Cleveland for the past six weeks.

Burt E. Melburn, now appearing with Bryant's Minstrels, will go with the Primrose Minstrels next season.

Violet Staley has been engaged by Gus Hill for his new pantomimic comedy production entitled "Around the Clock."

The last count of London music halls showed 47, but the number will soon reach 50. Theatres will list about the same.

A one-act musical extravaganza by Henrietta Markstein, the pianiste, is to be seen in vaudeville the coming season.

While attempting to close a window last week Lulu Thies fell off the chair she was standing on, breaking several ribs.

Harvey Green and Harry Woods are to come together in a Hebrew dialect team act with the latter in the comedy role.

For the time being, in view of extreme competition, the London County Council is wisely ignoring the standing room question.

There will be fifty-seven people on the bill at Henderson's, Coney Island, next week. Nine acts will compose the program.

Americans will not have the pleasure of seeing Harry Lauder, that is, not for some time to come, as he is booked solid until 1912.

Mr. Kean, for the past three years leading man with Valerie Bergere, will make a tour in vaudeville on his own hook next season.

Henry Pincus wired Variety from Atlantic City as follows: "'Mamzelle Champagne' a tremendous success." It is Mr. Pincus' show.

The only artist in all the world who appeared before royalty and never wrote the papers about it is little O. K. Sato of Irvington, N. J.

Billy Jerome has returned from Tryon, S. C., and will summer in the immediate vicinity of New York, running into town at regular intervals.

Richard Pitrot, the agent, has been offered the part of a waiter in a forthcoming large Broadway production. Mr. Pitrot declined the offer.

Irene Mackey, sister of Julie Mackey and wife of Jules Ruby, sailed for England last Saturday to join her sister, who is said to be seriously ill.

Jack Sutton, the manager of the Tasmanian women acrobats, is the original "Happy Jack" Sutton, who was Barnum's noted cowboy 'way back in '83.

London trial shows are bad. A number of halls try about twenty turns every Monday, and couldn't possibly book all these acts if they were all novelties.

Work commenced this week on the Plock building in Altoona, Pa., which is being remodelled for use as a Keith vaudeville theatre next season.

Meyer Cohen, manager for Charles K. Harris, has been granted a permit to sing in all city parks as soloist with the bands during the weekly concerts.

Geo. P. Murphy, Jr., will spend the summer at Fair Haven, N. J., until opening with the "Tiger Lillies" company, for which he has been re-engaged.

George W. Engleberth, who has been amusement director for Coney Island, Cincinnati, will next season be with Haverley's Minstrels as advance man.

Violet Holls has sailed for Europe, to be gone for a couple of years. She intends to make her home in Paris and study real hard for a career in grand opera.

Although not imported to this country for Keith's time, Selma Braatz, the youthful young woman juggler, has been booked by the Keith Agency up to October next.

Harry Taft, an American artist, who has been abroad for some time, is back in town looking over acts for foreign consumption. Mr. Taft will shortly return to England.

When John C. Fisher's "Florodora" company arrived in Baltimore the other day its members were notified that the salaries would be cut in two for the remainder of the summer.

The receipts for the Trocadero Theatre in Chicago last week were $5,300, a record for the house. Stock is being given there under the management of Eastern Wheel burlesque managers.

Morris and Morris, an English team doing a comedy acrobatic act, came over recently on the chance of getting time. They have been booked to open at Proctor's Twenty-third July 2.

At Grantham, England, lives Henry Johnson, the oldest acrobat in the world, who will reach the age of 100 the latter part of this year. He has appeared before William IV, the late Queen Victoria, and King Edward VII, when Prince of Wales. The King has lately sent him a letter of congratulation and good wishes. No doubt America still has Walter Wentworth, the world's oldest contortionist, who must be in the nineties by this time. He performed in England only a few years ago.

Duncan S. Miller, founder of the Royal Handbell Ringers, is dead. He was noted for charity, and many befriended cripples attended his funeral. The Ringers showed often to royalty, and in 34 years gave 9,049 entertainments.

The London County Council is still after the Canterbury, a carefully managed house that has never had an accident. To meet their requirements heretofore the Canterbury and Paragon have spent $60,000.

The Bell-Prevost troupe of four acrobats will be seen in a short time. The Prevost of the firm is the original Prevost of Prevost and Prevost, while the other half of the hyphenated name is Tommy Bell of the Bell Family.

Some time ago it was printed that Edgar Allen, now with Myers & Keller, had married. The report injured Mr. Allen among his fair acquaintances, who object to linger in the society of a married man, and he wishes it denied.

Margaret Webb, late of Holcomb, Curtis and Webb, has formed a combination with J. Waldo Connelly, for four years pianist at Keith's, and will open in a new sketch on June 25 at Gloversville. The piece is entitled "Love and Absinthe."

Bunco about artists who appeared before the Crown Prince of Germany some weeks ago is still drifting into the papers, and it's a mighty good thing they did appear before him, as otherwise their contracts would have been broken.

An American team now playing returns on one of the principal English tours was offered future time in consideration of a cut salary. The spokesman of the team pulled a tiny farthing out of his pocket and said he wouldn't cut the saalry that much.

Lew Fields had some negotiations with Cissy Loftus for his Herald Square Theatre company, but hesitated too long. While he was dickering for her services Al. Holbrook, representing Joe Weber, walked in, asked her to set a price and closed with her instantly.

A criticism of some of the London halls is that the show runs in too thin a volume, too many single turns, and not of the kind that run as strong as doubles. Have more acts but a less number of artists than in America. The program arrangement is poor, three or four singing turns following in succession.

It is claimed for Eleanor Henry, a young girl prominently connected socially in the ultra part of Brooklyn and who is now in vaudeville, that she is prettier in the peculiar mold of Edna May than Miss May herself. Miss Henry is quite athletic, without being a graduate of a physical culture school, although she does not use her muscular accomplishments for the entertainment of audiences.

Last Saturday night in front of the New York Theatre the ticket speculators assembled there had a fistic encounter over right of position. The fight waxed warm and though three police officers stood around no attempt to arrest the display of fisticuffs or the participants was made by the guardians of the peace. It is believed that word came from the box office to let them fight it out, as it would lessen the bookkeeping if there were one less to "stand in" with through disablement.

Why the Vaudeville Artists of America Should Organize

BY SIME.

With the election of the White Rats over and the Comedy Club well on its way to a permanent organization the time should not be far distant when the vaudeville artists of America are gathered together under one banner.

Affiliation between these two societies should be readily accomplished at the proper moment, either through the individual members joining the organization numerically stronger, or an open combination.

Many of the foremost members of the White Rats have joined the other organization and by reason of this a friendly feeling exists.

If the policy of the Rats is changed to an aggressive, persistent campaign for the purpose of enlarging the membership much good will result, but if the former method of indifference prevails the membership will not increase rapidly enough to cause comment.

Particular attention should be given to bringing the artists in the West into an organization. Many out there have never played New York, and any number play only the smaller houses outside Chicago, but as a class they are exceptionally intelligent. VARIETY has received a quantity of letters from Western artists and has published some.

These letters have evidenced a high grade of knowledge, with the writers in possession of the facts regarding the vaudeville conditions.

Where there is intelligence there will be progress and the Western artists will come to the front. They are necessary to a complete organization; firstly because all vaudeville artists should be leagued together and secondly through the danger of not having them.

If the artists should feel at any time in the future that it would be beneficial to make a demonstration of strength, it might not avail without the assistance of these smaller acts.

With the Western Vaudeville Association, which is now openly combined with the Keith Agency, and the William Morris branch office in Chicago, a statistical system will bring to the agencies a list of acts from which material may be secured to replace any opening in a bill.

A $400 act may not play the time as expected, but its absence will not close the theatre. The whole bill may refuse to play, but a show can be given with non-members of this description.

The managers may not be able to offer a bill of the same merit, but they can give a show. If his house is open some business will be done. If an artist does not work he will not receive one cent from the manager.

With all artists together one manager may put a bill together under any circumstances; perhaps two, three, five or ten, but one hundred and fifty bills could not be given in one week. The vaudeville conditions managerially are so closely allied that to touch one financially is to touch others.

The salvation of the vaudeville artists of this country is to get together. Not here or there but all. There is no reputable artist that an organization can afford to reject.

Whether it be the Keith Agency or the William Morris coterie of managers in control of the vaudeville situation, the artist must organize. Vaudeville is heading directly for an absolute dictator. It is coming, and it can't be stopped. If not in this generation, it will be in the next.

It will be a different sort of merger, however, with the artists organized solidly. Some society must commence this. There isn't so much time left. When a combination of managers is strong enough to exert the barring clause it must appeal to a sensible person that the minute for organization can not be delayed.

An argument will be raised that an agency which can give from fifty to seventy-five to one hundred weeks has no need for a barring clause or necessity for its use. If this theory should prevail the uselessness of organization becomes immediately apparent.

The Keith people claim that they have not cut salaries nor do they intend to, and that Variety has falsified itself by making any such statement.

Variety says once more what it has said before, that the Keith Booking Agency will cut salaries, perhaps not so openly now that opposition exists, but the cut will come. A little each year. That "little" may not seem much until time has caused the percentage yearly to be considerable gross. With Keith in control the artist will never return to the present money plane.

There has been some talk about an organization of all acts outside the classification of "comedy." That will be a wise move if it can be successfully managed, provided the ultimate object is consolidation with other societies for protective purposes.

Any proposition looking toward promotion of organization is good. Organization is imperative; it is needful, but it will never be wholly successful without all the artists.

With this issue Variety will discontinue the series of articles under this heading. The artists have started on the proper road. Variety offers its assistance always and will report through its news columns the progress of their efforts.

FOUR S'S.

Sam Shannon and Sam Sidman will be a team from now on and are having a special setting made for a new German comedy act in one. They open July 2 at Newark, Ohio, playing park dates for six weeks thereafter.

TWO MORE GO.

Violet Holls, late of "The Earl and the Girl," sailed last week for London, where she is scheduled for a vaudeville tour. Miss Holls was in London four years ago. This is her first trip across since then. On the same steamer was Zelma Rawlston.

WHITE RATS ELECT OFFICERS.

At the election held by the White Rats of America last Sunday the following officers were duly declared elected and installed for a term of two years:

President—R. C. Mudge.
Vice-President—Geo. W. Munroe.
Secretary—J. E. Burk.
Treasurer—Harry O. Hayes.
Trustees—Geo. E. Delmore, Calie Lorella and John LeClair.
Chaplain—Chas. T. Aldrich.
Note Rat—Ren Shields.
Rap Rat—C. Lorella.
Guard Rat—M. J. Sullivan.
Prop Rat—Frank Gardiner.
Nectar Rat—Junie McCree.
Jest Rat—Bobby Gaylor.

Robert C. Mudge, the newly elected president of the order, has been a member since February, 1901. The society was organized on June 17, 1900, and chartered in July, 1901. At the first meeting held on the date of organization there were assembled Geo. Fuller Golden, Dave Montgomery, Sam Morton, Tom Lewis, Sam Ryan, Nat Haines, Mark Murphy, Al Stinson, Chas. Mason, James J. Morton and Joseph Pettingill. Among these were "the original eight" who had previously met informally and were responsible for the birth of the society.

Mr. Mudge appeared professionally in the West during '79-'80, but other than this has not been active in connection with the variety stage excepting for the management of his daughter's (Eva Mudge) tours. He has been interested in commercial pursuits and combines a thorough knowledge of the status of the artist with business principles.

Judson G. Wells was again selected as attorney for the order.

OFFICIAL INTERFERENCE.

"The Globe of Death" which was to have played Keith's Union Square Theatre this week did not appear through the Bureau of Combustibles serving notice that the act could not play owing to the gasolene carried.

Although the Keith office was fully aware of the state of affairs at two o'clock on Monday afternoon, the management of the act was not informed of the full details until five minutes before their time to appear in the evening. A short bicycle riding act only had been given in the afternoon. LeCaron and Herbert were substituted for the week.

JO PAIGE SMITH ASKS PERMISSION.

An application has been made to the Supreme Court of New York County by Jo Paige Smith, the vaudeville agent, requesting permission to marry in this State. The decree of divorce which ended Mr. Smith's last wedded life forbade him again getting spliced.

While it would not have been against the law for Mr. Smith to join wedded hands in another State, it would appear from the application that Jo Paige wants to be married in his home city. The papers in the case neglected to mention the name of the future Mrs. Smith. Many guesses are made but none guaranteed.

"Touchstone," the dramatic reviewer of the South African News, is developing as a vaudeville critic of discernment and judgment.

GOLDEN'S BENEFIT BIG SUCCESS.

The testimonial to George Fuller Golden at the New York Theatre last Sunday night was a marked success, artistically and financially.

The large house was jammed full of humanity and the receipts are estimated at about $4,000. Mr. Golden in his speech of thanks said that he trusted the amount realized would go far toward restoring his health.

The White Rats of America, through John P. Hill, presented a floral insignia of the order on the stage, together with $500 for an autographed program on which each person taking part in the performance attached his or her signature.

Fourteen numbers were given, eleven appearing between 8:30 and 10 o'clock. In the order of their appearance they were: Genaro and Bailey, James J. Morton "assisted" by Charles Grapewin, Eddie Leonard, Truly Shattuck, Henry E. Dixey, Lewis and Ryan, Andrew Mack, Six Provenanies, Blanche Ring, Ross and Fenton, George M. Cohan, Clarice Vance, Peter F. Dailey, DeWolf Hopper and the Empire City Quartet.

Maurice Levi conducted the Joe Weber orchestra for the occasion, and William Morris was stage manager, Lee Harrison acting as announcer.

Before the curtain rose The Great Lafayette impersonated Mr. Levi, deceiving the entire audience, mostly composed of professionals.

WINSOR McCAY FRAMING NEW ACT.

The humorous illustrator, Winsor McCay, has in mind an elaborate vaudeville act embodying the characters of his "Rarebit Fiend" series. It will be given in pantomime and is expected to be ready by next season's opening.

Mr. McCay may delay his own appearance regularly in vaudeville until his arrangement for future production by the Herald will allow the artist to travel out of town. At present his weekly contributions to his paper prevents this.

DE LORIS HAS A PLAN.

An international touring vaudeville company is the present intention of Chevalier DeLoris, the sharpshooter. The Chevalier has no love for managers, and in proof of his assertion that they are not necessary to a profitable existence he says he will organize a company composed of himself and five "sister acts," touring the world. The first stop will be Japan.

Whether DeLoris considers himself or the "sister acts" the attraction he declines to aver, but seems positive that the girls are necessary to the complete success of the trip.

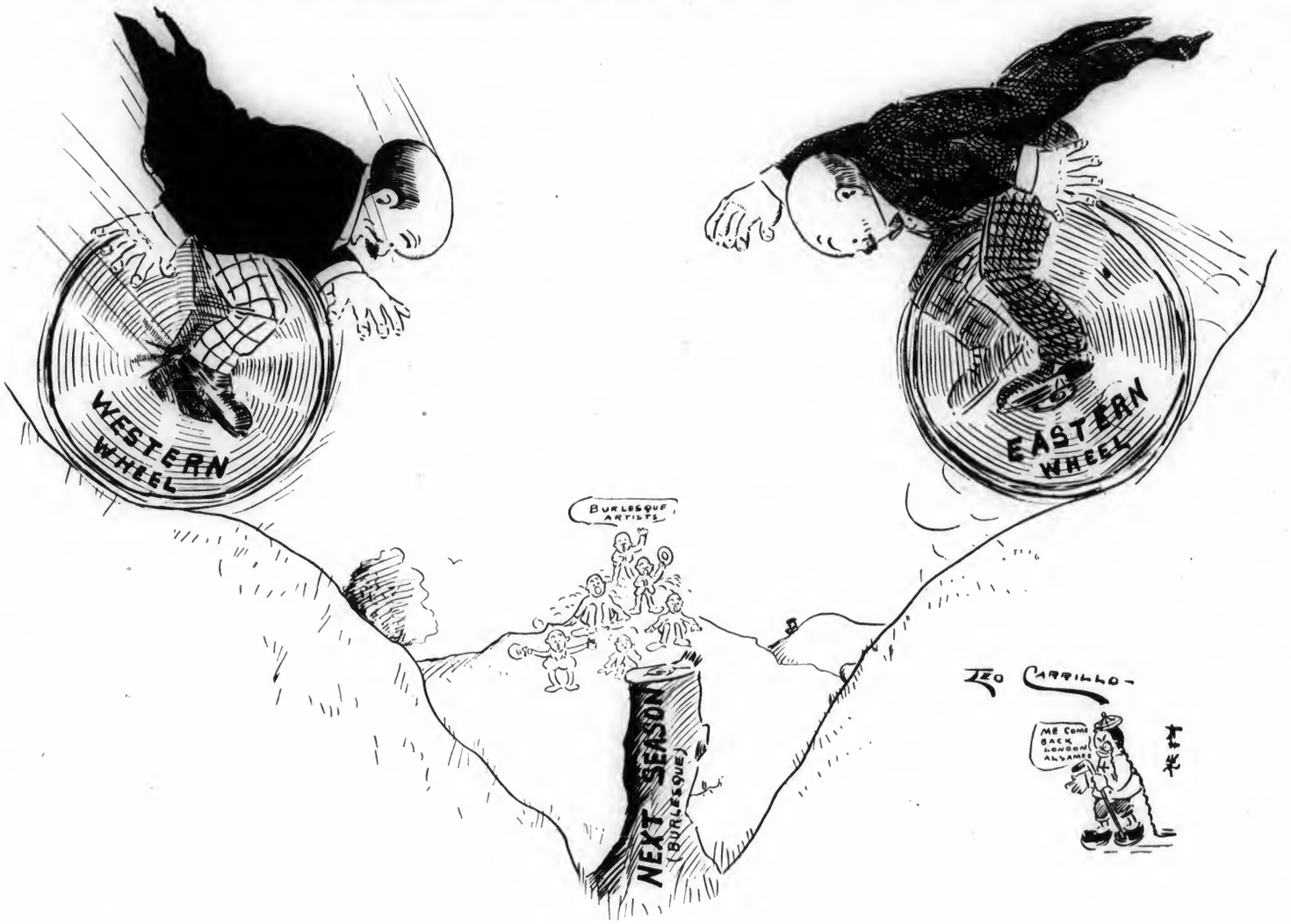
FAST BOOKING.

The Sixteen Barbers, a foreign acrobatic act, have been booked for over here through the H. B. Marinelli Agency and will open at Niagara Falls July 2.

The New York office of the agency received a request for a foreign feature from the Falls people on last Tuesday. The cable was set in motion and on Wednesday morning the confirmation for ten weeks was received. The Barbers are tumblers on the Arab style.

The Six Cuttys have tilted their price to $750 for next season. They have refused all offers at the old rate.

LEO CARRILLO'S CARTOON OF THE WEEK.



K.-P. FIRM HAS FIFTH AVENUE.

The Fifth Avenue Theatre has been leased to the Keith-Proctor corporation for a period of ten years from May 1, 1907, at an advance of $10,000 over the present rental.

The lease includes the store on the corner of Twenty-eighth street and Broadway now occupied by a railroad ticket office.

This will be torn out and an entrance made into the theatre, the present lobby and entrance on Broadway being discontinued at the expiration of the lease now in effect. That space will be made into a rentable condition. It is expected that it will return the increase in price.

The International Realty Company through J. Austin Fynes, its prime mover, is the landlord of the theatre building and executed the lease.

EXPECT TO BOOK MONDAY.

It is on the schedule of the Keith Booking Agency that the bookings and routing of acts for next season over the combined circuits will commence next Monday, June 25.

This action may be dependent, though, upon the decision of the Canadian circuit relative to two more houses in towns across the border which are now being sought.

NO "MRS." JAMES A. BYRNE.

The kidnapping case in Philadelphia occupying considerable space in the daily press in the early part of the week brought into the newspaper accounts of the affair the name of "Mrs." James A. Byrne.

This woman, who was alleged to be the aid to the chief conspirator, was announced as the wife of James A. Byrne, of the original Byrne Brothers, who are always associated with "Eight Bells."

While James A. Byrne is one of the originals he has never married, and the woman who is mixed up with the kidnappers either assumed the name, or, if she had a right to it, is the wife of some other man.

NOTHING IN IT.

The daily papers on Thursday announced a transfer of the properties 253 to 259 West 125th street and running through to 126th street to Felix Isman and Harry Levey, the backers of Mark Luescher in his Chestnut Street Theatre enterprise. This gave rise to the rumor that they contemplated the erection of another playhouse in Harlem. At the present time it is the intention of the new owners to convert the property into an office building.

EASTERN WHEEL HOUSES BY WHOLESALE.

Following the return of L. Lawrence Weber and Gus Hill from a Western trip made in the interests of the Columbian Amusement Company and the Eastern Burlesque Wheel comes a statement that sites for nine new burlesque houses in various cities between here and Chicago have been located, and the theatres will be built and finished by January 1 next.

It is further stated that the contract for the latest house to be completed calls for December 1. No names of the towns have been given out. That will come later.

This gives the Eastern people thirty-six theatres, its full complement, a like number of travelling shows having been provided for.

COMING BACK AT LAST.

Tom Brantford, the American comedian, is coming back home some time in August. Mr. Brantford has been abroad these many long years, his last appearance in this country having been some time about 1896. During his stay on the other side the American has built up a considerable reputation. Reich, Plunkett & Wesley will direct his tour in vaudeville while here.

A RUSH ABROAD.

Here are some of the Marinelli Transatlantic bookings for the near future: Jackson Family of bicyclists, opening for a tour at Paris July 16; Millman Trio, Spissel Brothers and Mack and Tom Hearn at the Olympia, Paris, August 17. Le Domino Rouge returns to London August 20 to open at the Palace. The Kitafuku Troupe of Japanese are scheduled for eight months on the other side, including a stay at the London Hippodrome beginning September 24. Mignani opens in September at Amsterdam. The Mowatts in December will be seen at the Folies Bergeres, Paris, with a Continental tour to follow, and Campbell and Johnson, the bicycle pair, go to the Wintergarten, Berlin August 18.

TROUBLE OVER LOCATION.

Cincinnati, June 22.

An injunction suit has been brought to restrain the Fall Festival Association from using Washington Park for its fete.

By some it is said that the persons who were opposed have changed their views, but in any event it is declared to be improbable that the hearing can be reached upon the court calendar until after the festival.

ORCHESTRAS ORDERED OUT.

The Musical Union has "ordered out" all orchestras playing in local vaudeville houses managed by the Keith-Proctor firm.

This action is the result of the trouble arising over the cut rate paid by Proctor to union musicians as previously recounted in Variety.

The action of the union at that time affected the Proctor city houses only, but since the consolidation Keith's Union Square is now partly under the Proctor banner and that also comes under the ban.

The Keith office is very much wroth over having Proctor's troubles thrust upon it.

The order goes into effect after the customary two weeks notice, already given, expires.

WINONA WINTER'S FUTURE SETTLED.

Through a contract signed with Alf Hayman, the theatrical manager, Winona Winter, the vaudeville artiste, will be under Mr. Hayman's management for the next five years.

Miss Winter is the daughter of Banks Winter and seventeen years old. She will be starred at the head of her own company commencing next season. A play will be written around her talents, which are well set off by a pretty face and pleasing stage presence.

LEW FIELDS RETURNS EMPTY-HANDED.

The hasty trip abroad of Lew Fields to secure a play for his Herald Square Theatre next season resulted in a blank for the manager. Neither did Mr. Fields secure a contract for Vesta Victoria's appearance at his playhouse.

A piece by an American author will now be ordered. It will be of the "skit" variety, following those given at the Weber house during and after Mr. Fields' connection with it.

HILL SAYS HE HAS RITCHIE.

Billie Ritchie, the "drunk" of Fred Karno's "Night in an English Music Hall," may be the storm centre of a managerial legal row. Alf Reeves, the manager of the company now touring in the West with Mr. Karno's production, stated that, notwithstanding a report to the contrary, Mr. Ritchie would remain with him.

Gus Hill believes Ritchie will play with him next season as the star of "Around the Clock" and says that Mr. Reeves is mistaken; that he holds Ritchie under contract and shall insist that he goes out with the show in September. It is a nice exhibition of a difference of opinion.

KEITH AFTER PARKS.

Lima, O., June 22.

An offer has been made by B. F. Keith to the Western Ohio Railway for a lease on McBeth Lake Park and theatre.

The offer will probably be accepted. It is understood here that Keith is forming a circuit of parks throughout Ohio.

Josephine Gassman goes to Australia at Christmas time for a six months tour, which may be indefinitely extended. Her last visit there consumed two years and nine months.

THE COMEDY CLUB.

The committee appointed by the Comedy Club to procure permanent meeting rooms has not reported its decision, but may do so at the next meeting on Sunday, June 24. A constitution said to be very broad has been adopted.

The club has decided upon a policy of secrecy, but it is known that the membership has rapidly increased, with propositions in plenty waiting to be acted upon.

A prominent artist in discussing the withholding of what would be interesting information anent the progress of the club said: "I think it is a mistake to maintain secrecy in an organization of this nature, and especially during its inception. It will tend to create the impression that the affair has been a failure. No one hearing of it in print will gradually have the club erased from his memory. The interest of the members and the profession could be kept aroused by constantly reading about the club. When it is firmly established it will advertise itself; until then no opportunity for publicity should be lost."

A matter discussed at the club's last meeting was the habit of managers of calling upon artists to journey from out-of-town houses to play Sunday engagements in theatres of the same management. The club determined that it should announce that its members would refuse to follow this practice in the future.

The chief offender in this respect has been the Proctor circuit, acts playing Albany being called upon for special Sunday appearances in New York constantly.

EASTERN GETS BON TON IN PHILADELPHIA.

The Eastern Wheel will play their shows in the Bon Ton Theatre in Philadelphia next season. The house belongs to Jermon and will be entirely refitted and improved.

WEBER'S MUSICAL COMPLICATIONS.

Victor Herbert will write the first half of the new Joe Weber production for the coming season. This much is settled, but who will complete the second part or burlesque portion of the show is still an open question. Maurice Levi has a contract for one year more to direct the music hall performances and write the musical portion of the entertainment. Mr. Levi says he will do it all or none and by engaging Herbert, Weber will place himself in the position of having to pay two salaries. Levi, however, is not out in the cold. He goes to England in December to write for a prominent London manager, having received a proposition bigger than anything he has yet been connected with. Another complication that has arisen is the publication rights to the Joe Weber productions. Charles K. Harris holds a three years contract with one more season to run. M. Witmark & Sons claim an exclusive contract with Victor Herbert. This Herbert denies.

A POLITICAL REWARD.

Maude T. Gordon, who has been leading woman with Valerie Bergere, will be at the head of a new act presently. The forthcoming sketch was written by Ruth Bryan, a daughter of the Nebraskan with a political past.

OUT OF VAUDEVILLE.

There will be little vaudeville given by Hurtig & Seamon during next season. With the Music Hall on 125th street in possession of the Eastern Burlesque Wheel as one of its new New York houses there will be left for the firm the Sunday vaudeville concerts only. The Yorkville Theatre's policy will be stock, while the Metropolis will play combinations as formerly. Both these houses are now under the Hurtig & Seamon management.

"BUSTER BROWN" CUTTING UP SOME.

M. B. Raymond will send out his "Buster Brown" companies next season in the face of the manifesto of John Leffler, who represents R. F. Outcalt and declares the contract with Raymond annulled. During last season Raymond discovered that the dramatic rights to "Buster" were vested with the New York Herald and ceased paying any further royalties to Leffler & Outcalt. He claims that no suit was brought to recover, but that he has instituted an action for the return of some $63,000 in royalties he has already paid over to Leffler & Outcalt through a misapprehension that they were the owners of the dramatic rights; Raymond now claims that he has James Gordon Bennett's authorization, by cable, to go ahead with his production.

STEGER DISAPPOINTED.

Disappointment and a little rage is rampant in the breast of Julius Steger, who made a successful New York vaudeville debut at Proctor's Twenty-third Street Theatre this week.

When Mr. Steger first had the notion of entering vaudeville he agreed with Mr. Proctor that he would play the Newark house at a reduced figure, to be slightly increased at Twenty-third Street and his price which was set to be thereafter paid was to be further advanced if his act proved a success.

No written agreement was made, Mr. Steger relying upon a verbal understanding. The artist carried out his portion of the contract, but early in the week was told that if he desired to play longer on the Keith-Proctor time it would have to be at the reduced figure paid at the Twenty-third Street.

Whether Mr. Steger accepts or not remains to be seen. His expensive company will probably prove a bar, even though he were inclined to do so.

WANTED HEADLINE POSITION AMONG STARS.

Of the programmed volunteers for the George Fuller Golden benefit last Sunday three disappointed, two unavoidably and one intentionally.

La Belle Daizy (The Red Domino) injured her foot and was forbidden by her physician from dancing, although she greatly desired to appear. Lillian Russell sent a note fully explaining her inability to be present, but Joe Welch, the Hebrew comedian, declined to answer to his name because he had not been featured in the billing. Mr. Welch said that he had been accustomed to have his name in the largest type made and could not understand why an exception should be made on the occasion of a benefit.

WALDRON HAS ANOTHER IN BOSTON.

A site for a new burlesque theatre in Boston has been secured by Chas. Waldron, manager of the Palace Theatre in that city.

The new house will have a capacity of 1,650 and will play the shows of the Eastern Burlesque Wheel.

HERE'S A BET.

A person closely identified with the Keith-Proctor interests offers to wager a small sum of money that the Chestnut Street Theatre, Philadelphia, will not be opened as a vaudeville house next season, and that no other house in the Quaker City can be had for that purpose, with the possible exception of the Grand Opera House—and he doesn't think that even that could be secured. He insists that combinations will play out the entire season at the Chestnut Street house.

RAYMOND AND CAVERLY JOIN K. & E.

It has been reported this week that Raymond and Caverly, the German comedians, have signed a contract to play exclusively under Klaw & Erlanger's direction, replacing the Rogers Brothers in the affections of the firm.

EASTERN WHEEL IMPROVING HOUSES.

Alterations are being extensively made over the Eastern Burlesque Wheel's circuit of theatres.

In the Standard Theatre at Cincinnati the entire balcony and gallery have been torn out and reconstructed. This will increase the seating capacity about 400.

The Majestic in Kansas City has had a gallery holding 500 added to its interior, and new dressing rooms have been built.

A contract has been given to change the Lyceum Theatre in Boston to a ground floor house and increase the capacity 600.

Alterations will be made on the Westminster at Providence tending to improve that house.

M. E. NIBBE AND MARIE BORDOUEX,
"The Two Italians,"
In Vaudeville.

MARTIN BECK TALKS.

Martin Beck, the general manager of the Orpheum Circuit now in combination through the Western Vaudeville Association with Keith, was asked for a statement of his views on the merger. Mr. Beck said: "I think it is going to help everybody. We can give fifty good weeks or so and book an artist right through. Of course some artists are satisfied with thirty-five or forty weeks. They don't care to work more during a season. We can take care of everybody."

Asked what changes if any the new deal would make in the plans of the Western Vaudeville Association, and the situation of John Cort in the Northwest to book through it, Mr. Beck replied: "There will be no material changes. The bookings will be carried on the same. In fact, I am going to Europe about August 1 to arrange for the opening of booking offices in London and Paris. We shall book for John Cort. He has made a contract, and unless he breaks it it will be carried out by us. If he decides not to give vaudeville as now planned, that is another question, but we will still hold the contract to book anyway."

MYERS REMAINS IN ATLANTIC CITY.

Although Henry Myers will give up the management of the vaudeville theatre on Young's Pier at Atlantic City on July 1, he will continue vaudeville at the seaside resort in another location along the boardwalk. Mr. Myers has been busy this week looking after the Philadelphia project mention of which was made in Variety last week. This includes a roof garden on a new Philadelphia "sky-scraper" to be open the year around. In the cold weather it will be enclosed and called a "winter garden."

POLI BUILDING IN SCRANTON.

Scranton, Pa., June 22.

The contracts for building the new Poli vaudeville theatre on Wyoming avenue have been let and work will be at once commenced.

S. Z. Poli when here said the contractors would be required to file a bond to have the house completed by November 15 and employ none but union workmen.

Mr. Poli enthused over the prospect and issued a statement that high-grade bills only would be presented.

"RAIN-DEARS" SIGN WITH BECK.

The "Rain-Dears," the "girl act" of the Ned Wayburn's Attractions, the corporation of which Mr. Wayburn is the head, has been signed for next season by Martin Beck to travel with the Orpheum road show.

The show opens at Williams' Colonial Theatre in New York on September 10. That sets at rest the question as to whether it would play the Williams houses the coming season.

IS IT POSSIBLE?

The Keith Agency claims that under the new order of affairs as they exist they are enabled to lay out routes for artists that will reduce the cost of transportation through jumps that range from street car fares to thirteen dollars. The average, it is said, will be in the neighborhood of $1.60.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Wichita, Kan., June 14.

Editor Variety:

Sir—Olson Bros. & Baldwin will pay to any person or persons engaged in the theatrical business as performers the sum of one hundred dollars within one minute after they will come to this city and make oath before a notary public that Olson Bros. & Baldwin owe one cent to any person or persons who have ever made or signed contracts to work for the said Olson Bros. & Baldwin, and we will pay one hundred dollars to the editor of Variety if he or any correspondent connected with his paper will come to this city of Wichita and make oath that Ring and Williams, Davis Sisters, Naba Jaffler, Gilmore and LaMoyne, Woodbines and Madam Phillips constituted the bill at Vinewood Park, Topeka, the week of May 6 or any week since the park opened this year.

We will give one hundred dollars if we cannot prove Variety or its Topeka correspondent, or the correspondent who furnished the malicious article published in your paper of May 26, 1906, on page two to be a liar.

Olson Bros. & Baldwin's references are Fourth National Bank, Wichita; Wichita Gas and Light Co., Boston Store, Smyth Hardware Co., Santa Fe station agent, Cox, Diamond & Jonson Co. and many others. *Olson Bros. & Baldwin.*

[The above unparliamentary mixed challenge from Olson Bros. & Baldwin is flatly contradicted by the letter published in this column last week, written by F. G. Kelley, secretary of the Topeka Railway Company (controlling Vinewood Park at Topeka), in reply to a demand by Ring and Williams, one of the unfortunate acts, demanding their salary. The following quotation appeared in Mr. Kelley's communication: "I have a letter from Mr. Baldwin saying that he will be in the city in a few days and indicating that he will be willing to compromise the salaries of the actors who were here at the same time you were. I think, as unreliable a party (Baldwin) as he seems to be, that anything you could get would be simply velvet."

The financial responsibility seems to have resolved itself into a question of veracity between Olson Bros. & Baldwin and the Street Railway Company. Meantime the artists have been defranded out of their money for services rendered, although the booking firm still persists in claiming that their obligations, either moral or legal, have always been met.—Ed.]

Chicago, June 15.

Editor Variety:

Sir—I wish to warn artists in this vicinity against one Miss Jennie Campbell, who runs the Bijon Theatre at Calumet, Mich. She resorts to the most despicable methods imaginable in order to beat the artists out of their salaries.

I played for her the week of May 28. Tried my best to endure her all week, as the transportation back to Chicago is $13.25, and I had paid $6.60 to go there from Marinette, Wis. On my closing Sunday night, knowing that I had to make the 9:30 p.m. train for Escanaba, she took advantage of this and handed me my salary less $5, telling me that that was all she would pay singles in the future.

I had a contract received through Mr. Sternad of the Western Vaudeville Association, but notwithstanding it she absolutely refused to pay the amount it called for. I have since learned that she has practiced the same trick on several other artists.

It only goes to show that contracts are worthless to an artist as far as these little houses are concerned. Another reason why we should organize.

Jas. T. Derwin.

Editor Variety:

Sir—I was more than surprised to read that article in your reliable paper, headed "Wilson and Flynn Didn't Make Good."

The following are the facts and we feel that you will give them in order to set us right in the estimation of your readers.

The Grand Street Theatre was giving vaudeville under a lease held by a Mr. A. Hartson. He called at our office and desired us to take an interest in the venture.

We agreed to invest dollar for dollar with him, providing that there were no liabilities hanging over the place.

We learned later on that Robert Grau held an order for $100 and also heard that several acts, including the Postal Telegraph Boys and Wentworth and Vesta, received no salary for the week ending June 9.

We then decided to turn down the proposition and in order to act fair and square to all parties concerned we told the artists to report for their engagements, but to be sure and learn who was the responsible party and whom they would look to for their salary. The acts that were booked there by us were Wilson and Rich, Hanson and James, Lipson and Lipson, Bush and Lorand, the Fantas, Hayes and Wynne. Mr. Hartson closed Lipson and Lipson before they opened, because "they were too inquisitive and wanted to know too much." Hanson and James worked both shows Monday and then asked for part payment of their salary and were closed for so asking.

The other people worked and under my advice and instructions asked for their pro rata salary every day and usually were successful in getting it. I told all the artists engaged to look out for No. 1, and I did just as I deemed right in the whole matter. I did not see Mr. Hartson after Thursday evening, June 7, and when his representative, Mr. Lew Watson, asked me if we intended going into the venture I told him that Mr. Hartson would have to explain certain hazy transactions (meaning the salaries due performers) before I would consider it. He then said, "Well, you'll give me a program, won't you?" I said, "Yes, but I'll have to put the artists on to the fact that there is no financial strength to the venture." I would like to state that Mr. Lew Watson, the acting manager of the house, conducted himself in an especially courteous manner and did all he could to get the performers their money every night.

I attach herewith the signatures of the various acts who played there under these conditions and who are conversant with the facts herein stated.

Trust you will treat this matter with the fair spirit and courteous method for which you are rapidly becoming noted.

Jas. D. Flynn,
For Wilson & Flynn.

[Signatures of the acts as stated above were attached to a statement that "the above letter is true in every particular."—Ed.]

June 16.

Editor Variety:

Sir—In looking over your valuable paper to-day (June 16) I notice that your correspondent at Albany in commenting on the bill at Electric Park there says that "Maxwell and Dudley were fair." I wish you would kindly deny the fact that we were there, as we have been laying off during the present week in this city, so could not have been in two places at the one time. In justice to artists, we think it only fair that managers should change the billing matter of their shows when they find an act isn't going to play the date. Especially when they have had ample time to do so, as so often an injustice is done the artist.

Maxwell & Dudley.

MANAGERS AND AGENTS ORGANIZE.

Chicago, June 22.

A new social and fraternal organization has been promoted here by the theatrical managers and agents of this city. The organization will be known as the Amaranth Club and only managers and agents will be eligible for membership. Some of the members are Howard Mathewson, Chris. O. Brown, Adolph Meyers, Edward Hayman, Arthur Fabish, E. F. Carruthers and Chas. S. Wilshin.

K. & E. HOLDING OFF.

A couple of thousand dollars is all that stands in the way of Klaw & Erlanger leasing the Franklin Square Theatre in Worcester. The lease is owned by Tobias Burke of Providence and Pat F. Shea of Buffalo. The managers of the big syndicate have had innumerable conferences on the subject and refuse to go beyond a fixed sum for the lease.

When the Shuberts took over the Worcester Theatre it left K. & E. without a house in that town and despite this condition of affairs they will not yield one inch from their position of apparent indifference to the situation.

THE HIPPODROME LEASED.

Contracts probably have been signed leasing the New York Hippodrome property to a well known theatrical manager. There were a number of active bidders, among them George W. Lederer, who has ample backing from some Chicago capitalists.

FOY UNDECIDED.

Eddie Foy has not yet decided whether to remain in vaudeville next season or sign with a production. He has received an offer of ten weeks from the Keith people.

NEW ACTS OF THE WEEK

Julius Steger.
"The Fifth Commandment."
Twenty-third Street.

For his entrance into vaudeville Julius Steger made the happy selection of a playlet by Willis Steell in which all the dramatic arts are splendidly blended, and the dialogue finely written. The title relates to that biblical injunction to "Honor thy father and thy mother," and the story is that of a young heiress who has wed a nondescript musician being separated from her husband by her parents. The mother dies at childbirth, but a daughter survives, of whose existence the father abroad is unaware. The scene opens at the home of the father-in-law. The daughter, now grown to the age of seventeen with a passionate fondness for music, has invited a singer and harp player from the street into her grandfather's home through hearing a song she had been told was her mother's favorite. The singer is her father. Recognizing a photo on the table he relates to his father-in-law in the third person the story of his life. Upon accidentally discovering the daughter he insists upon his paternal rights and the grief-stricken grandfather, acting upon the motto, relents, surrendering the girl with a presumptive altogether happy existence of his reunited family forever after. The story is so well told and tense that the audience hung upon the players' words. Men and women were seen to use handkerchiefs freely after the finale. No one had credited Mr. Steger with the dramatic ability to successfully carry through a part requiring an art seldom found in one supposed to be an operatic fixture through the quality of his voice. But Mr. Steger played with feeling and sincerity. He may have fallen short of the emotional heights which might have been reached, but that he gave an excellent performance is best evidenced by the rapt attention he commanded. A capable company surrounds the star. Julie Herne as the daughter added a sweet simplicity to a charming role as conceived by her, and Forrest Robinson, the embittered grandfather, played clearly and convincingly. Tony Pearl was the other street musician, playing the accompaniment on a harp for the songs of Mr. Steger. Mr. Pearl not alone displayed unusual talent in the playing of this difficult instrument, but he supplied the small quantity of comedy given to his Italian character in a masterly manner. It was comedy of the thoroughly enjoyable kind, subdued and insinuated rather than coarse or forced. The sketch was staged by Ben Teal and it is worthy of study by all vaudeville producers. "The Fifth Commandment" is a valuable acquisition to vaudeville. It is edifying and it is a gem. *Sime.*

Ned Wayburn's Attractions.
"Rain-Dears."
New York Theatre Roof.

"Rain-Dears," the new "girl act" of the Ned Wayburn company, having its first New York showing this week, proves the hit of the season in its class. There is a scenic side rising above the young women, and while as a rule "girl acts" depend upon one novel idea, Mr. Wayburn and his associates have literally bespattered their latest offering with novelties. Of the four scenes, either "In Toyland" or "Way Down Yonder in the Cornfield," the first and last, is sufficient to guarantee the success. A puzzling dress arrangement is worn in the opening scene taken from the "White Cat." Dressed as "dude" toys with massive heads, the headgear falls apart, revealing a combination suit. The final setting holds a rain-storm attachment with genuine water. "In Iceland" the third scene has a "breakaway" which is worked in view of the house, the setting changing perfectly in a moment. Neva Aymar is the leader of the girls and looks pretty in her changes, particularly so as the boy. Her singing voice may be affected by the open air, however. There are some lively Wayburn dances and a good lot of girls. Red stockings are worn throughout. This should be corrected. If a machine storm in addition could be thrown on the back drop it would add an effective finish to the present rain scene. "Rain-Dears" can be run all summer on the roof and may keep on running a long time after. It is the easiest scoring act seen this year. *Sime.*

Carl Hertz.
Illusions.
Twenty-third Street.

It is about five years since Carl Hertz appeared in America. During that time he has been playing abroad. Mr. Hertz has several illusions and one very good "capper." There is nothing of what he does that is not simple of explanation, and to anyone at all familiar with the mysteries of stage tricks the solution follows his work. He is not a rapid operator and talks altogether too much. The whole act is full of talk, Mr. Hertz going so far as to speak to the person behind the blackboard in tones audible to those in the boxes. Again in this trick, called "Belchazar's Blackboard," the scratching of the chalk upon the board may also be distinctly heard in front. This illusion is supposed to be the star of the act, having the "envelope" trick of reading messages with it. Another, the Hindoo basket, carries two women resembling each other the most in dress. The really good feature is "Aga." The woman rises from a rug laid upon the floor. Another, "The Brillal Chamber," is good for an average audience. Mr. Hertz was liked. Anything smattering of the supernatural will find its admirers and believers if at all skilfully handled. Mr. Hertz, however, has a world of room for improvement in every way, the most important item at the present time being his talk. *Sime.*

Princess Pauline.
Songs.
Pastor's.

Twelve years have passed away since the last appearance of Princess Pauline in this country. She is said to have received the royal surname from her Gypsy origin. The Princess is singing four songs at Pastor's this week, but pleasing only with one, "I've Got 'Em." Of the others "The Yankee Girl" is such a broad bid for applause by an English woman that even the Pastor audience, notoriously "easy," will not fall. Another called "In Sunny Spain" has quite the poorest lyric heard in many a day. With more suitable selections the young woman might do a great deal better, but will always have to overcome a perfectly flat voice, without volume or melody. Of a fetching stride in walking, and a perfect carriage, the Princess, who is of a pronounced brunette type, makes a pleasant stage picture. She needs to insert an English accent while singing. It will be beneficial. Holding over another week at this house, a further opportunity will be presented for another showing with other numbers. With her present list she is helplessly useless for vaudeville. In a production she might be placed to advantage.

Sime.

Inman, Wakefield and Company.
"Recognition."
Pastor's.

With a special drop representing the exterior of a boxing club, and working in "one," Inman, Wakefield and company in a new sketch made a very good impression on the Pastor audience. It is in reality a sidewalk conversation, with the sharper confidence man relieving the rural acquaintance of all his money through various tricks and promises. William A. Inman as the old Irishman played well, while there was a taking breeziness about F. L. Wakefield as the "con" man who afterward is discovered to be his victim's long-lost son. This portion is rather weak, although full of pathos. Neither is capable of handling the dramatic end. Ed Morton, the "company," evinced a desire to shoot on and off the stage. The sketch is built after the style of that in use by Howard and North. It will gain laughs and improve with age.

Sime.

Edgar Bixley and Company.
"The Enchanted Tree."
Twenty-third Street.

Mr. Bixley will probably not claim any amount of originality for the sketch he is presenting this week. The author's name is not given. It is a collection of comedy material and talk pieced together for laughing purposes. In this it succeeds, for the audience laughed moderately, while applauding Mr. Bixley generously for the parodies he sang. There is one amusing and original comedy incident shown in the use of a barrel for an elevator. The action at the opening is slow and should be quickened; also the milk bottle should be immediately dispensed with. There is no humor in this, even though a few weak-minded people laugh at the sight. There is a singing finish which might be changed without losing the music. That could be given as an encore for the parodies. A preferable finale might be to have the farmer discover, after he is struck with the pumpkin, Bixley up the tree and proceed to "lambast" the "Village Cut-up" as the curtain falls. Mr. Bixley in a tramp makeup hardly suggests a "cut-up." "The Village Souse" would be a better name for the part. The company is competent for the work required, but it might be improved upon. "Polly" could be eliminated and Archie Glue might have more added to his part, with an injection of ginger on the side. Altogether too much time is given to the mule. The act will never be a big comedy hit, but may be worked into a laughing success, with Bixley's songs always as a safeguard. *Sime.*

Nellie Beaumont and Company.
"My Busy Day."
Twenty-third Street.

Nellie Beaumont is not a stranger to vaudeville, but is appearing this week in a new offering by George Totten Smith. It is named "My Busy Day" and the airiness of the title is indicative of the plot. It allows Miss Beaumont to sing, dance and make a change. She has grown thinner, presenting a pretty picture upon the stage in the opening, wearing a pink hat which is removed all too soon. Fred Wayne is chief assistant, playing the part of a mischievous office boy. Whether Mr. Wayne is attempting to copy Billy B. Van, Miss Beaumont's former partner, is not certain, although his work at times strongly suggests that comedian. If so there is no reason for it and Mr. Wayne should endeavor to rest solely upon his own methods. A monologue given by him for an encore pleased some, but it kept Miss Beaumont off the stage too long and this should be adjusted. Also some legitimate excuse for singing the song immediately upon her entrance. When making application for a divorce the reverse follows. M. F. Zorn played a colored elevator boy without annoying or amusing anyone. The sketch itself is the least commendable part of the act. It pleased and may easily be worked into a good comedy offering.

Sime.

Murphy, Whitman and Company.
"Old Friends."
Pastor's.

In a bucolic sketch written by Geo. E. Murphy, in which he has supplied himself with the principal part, there is nothing new excepting the story, overdrawn and improbable. The comedy is not of the higher class, leaning mostly to dough and flour. The commendable part of the offering is the cast. Mr. Murphy and Walt E. Whitman are excellent as "rubes," while Fannie Monroe as a "Sis Hopkins" sort of a hayseed young woman was distinctly a hit. Mabel Raymond played a mischievous adopted daughter, looking the youthful part perfectly. Some time could be taken out by forcing the action and when that is done the sketch will be moderately amusing. A special set is carried.

Sime.

Juliet Wood and Company.
Travesty.
Pastor's.

Juliet Wood, formerly associated with Fred Ray in travesty, has branched out for herself in the same line. With Jno. A. Byrne, Jr., as her support, Miss Wood has pieced together some dialogue under the title of "Much Ado About Nothing." Mr. Byrne has not worked into his part of a King as yet, although his makeup in the part is humorous. He is now playing too stiff and mechanically. Miss Wood by comparison stands out strongly. The talk is the customary "travesty" sort, consisting of puns and jokes, while some real comedy is derived through "supers" as soldiers. This idea together with the finale has been taken from the old act as played

by Wood and Ray. Miss Wood looks well and has a groundwork which can be made into a good comedy offering. A special set is required, Miss Wood clinging to "one" in this piece. That position brings the players too close to the audience.

Sime.

"Jim Dandy Girls."
"Girl Act."
Henderson's.

Misses Washburn and Flynn, both of whom have been identified with burlesque, have worked up a fast dancing and singing act helped out by a pair of "picks," four decidedly attractive girls and pretty lighting effects. The act opens with a darkened stage, the back drop being a half transparency showing a river moonlight scene. The girls are singing a negro melody off stage. All come on with a rush and do a fast dance as an incidental to the "Goblin" song. The picks could be trained to use their parts of this number to better advantage. The second number is the bootblack chorus from "The Social Whirl," led by Miss Flynn in knickerbockers. Time for a change is allowed by a rather long dance by the larger of the boys and the final number goes with a swing to a high closing note that should be good for a recall anywhere. The sketch made a surprisingly good showing at Coney Island this week considering the lack of lighting facilities and the newness of the offering. The four chorus girls have been supplied with adequate costumes. The two principals dress well and work hard. At times they overwork. The act should find place.

Rush.

Work and Ower.
Comedy Acrobats.
New York Theatre Roof.

Billed as the "first American appearance" and "Europe's newest scream," it appeared to those present on Monday evening that the foreigners are easily amused. Some familiar ground tumbling having a poor brand of comedy running through it prevented the team from being liked, although one new trick was shown. Collins and Hart were represented in the comical part, some of their comedy having evidently been left over on the other side and appropriated by this team who brought it back to the place of beginning. Appearing after the Stein-Erettos was a disadvantage, but Work and Ower will never do over here in good company.

Sime.

Hanson and Nelson.
Sister Act.
Henderson's.

These girls were formerly together, but for four years have been going their several ways. Their new dancing and singing sketch is splendidly costumed and well put together. Both have voices of ample volume and a not unpleasant quality, and the Elfie Fay imitation of the taller girl gave the act an effective touch of comedy, although this specialty would lose nothing by being toned down a bit.

Rush.

Alvin Brothers.
Flying Rings.
Pastor's.

Two boys doing acrobatic feats on the flying rings while swinging generally accomplished by other performers while the rings are still should command attention. In this instance, however, something is lacking, and it is probably a third person. One attempts comedy, and he might try straight work with his brother, dropping the comedy until found to be essential. The taller boy is a finished gymnast, graceful and neat in this work. One or two new tricks are shown, but all the feats might be claimed as new through the manner in which they are executed. A more flashy apparatus would help.

Sime.

Laurance and Grace Sylvester.
Versatility.
Pastor's.

No name may be applied to this offering excepting versatility. The program calls it "Mike Murphy's Mistake," but Mr. Sylvester attempts so much that the reason for the title is lost. As a comedian at the opening he does not fare too well, but on the rings he is just passable, with a new undressing idea. Another change brings him in "one" with a song and dance. Miss Sylvester is a sweet-looking little person with a small still voice. So quiet that she should do a "kid" part and songs without waiting one moment. Her appearance will carry her through if nothing else.

Sime.

Nellia Butler and Company.
Farcical Sketch.
Keith's.

A capable pair who get more out of a complicated farcical plot involving a vast amount of horse play than would most others. The narrative has to do with a sporty husband, a jealous wife, a French marriage ceremony that was not binding, and a will under which the husband was to inherit a fortune provided he was not married at the time of the testator's death. Upon this were piled complications enough to fill out a three-act farce. Both principals worked hard, and got most of their points over the lights. While the text is too talky the pair save themselves by roughness and noise which catches the upper house. Miss Butler looks well in a black gown and plays with certainty and confidence. In their search for a finish warranted to yield the shy and elusive "hand" the author, Herbert Hall Winslow, has gone far afield to drag in the American flag.

Rush.

ARTHUR DUNN TAKING A CHANCE.

Commencing at the opening of next season, Arthur Dunn, the diminutive comedian, will go astarring with himself as the "angel" in a play called "The Little Joker."

Mr. Dunn's manager will be D. W. Truss and the bookings will be obtained through Klaw & Erlanger.

HAMMERSTEIN PLANNING FOR NEXT SUMMER.

Oscar Hammerstein has commissioned Ned Wayburn to devise and stage a mammoth "girl act" for the Victoria Roof. It is to be produced next summer, and the year's advance notice was given to Mr. Wayburn in order that a "stunner" might be gotten up.

The four Sullys will be six next season, with a new sketch also.

OUT OF TOWN

Una Clayton and Company.
"What's in a Name."
Majestic, Chicago.

The troubles of married life are exposed in "What's in a Name." The plot is interesting and serves as a good foundation for the bright dialogue and rapid situations. Miss Clayton is an emotional actress and some of the scenes in the playlet indicate that a more serious sketch would give her better opportunities for the display of dramatic talent and emotional power. Francis Morey gave good support in a thoroughly capable manner, while Marie Gebhardt was pleasing. The sketch was liked.

Frank Wiesberg.

E. Frederick Hawley and Company.
"The Bandit."
Majestic, Chicago.

"The Bandit" is a one-act melodrama that thrilled and held the audience for over twenty minutes. The scene shows the abode of a Mexican outlaw. Mr. Hawley as the bandit gave a clear and conscientious portrayal of the part, acting with force and dramatic power. Frances Haight as the captive was excellent, while H. E. Rowe looked well as a Mexican outlaw.

Frank Wiesberg.

WILL HAVE TWENTY ACTS.

The corporation of Ned Wayburn's which was organized as a vaudeville producer is living up to its intentions.

Besides the acts which have been produced there are sufficient under way and planned to give the concern twenty vaudeville acts for immediate use by September 1.

Mr. Wayburn believes he will give vaudeville a novelty of value in a new aerial ballet. It has been about completed and is entirely new in conception, being worked on different lines from those of the same nature previously shown in Broadway spectacles.

Gertrude Carlisle has also been placed under contract and will appear in one of the acts.

Mr. Wayburn says the report that a change is impending in his producing company was foolish.

RECEIVER IN ATHLETIC PARK.

New Orleans, June 22.

Athletic Park has gone into the hands of a receiver. Arthur Leopold, an attorney of this city and a stockholder in the park, has been appointed. Archie Cox, who last managed the park, has accepted a lucrative position in Salt Lake City. The park will reopen June 24 with the Maud Daniels company.

GROVER STILL HOLDS IMPERIAL.

William T. Grover, the Brooklyn vaudeville manager, denies that the Shuberts have taken the Imperial Theatre, in which Mr. Grover attempted to put vaudeville last year.

"I still hold the lease on the Imperial," said Mr. Grover at Brighton Beach this week. "I have not yet decided to what use I shall put the house next season. I am considering the matter now and by the first of next month will have made my arrangements for the coming year."

AFTER STELLA MAYHEW.

An offer was made to Stella Mayhew, the comedienne, this week by the Boyle Agency for a vaudeville tour, two weeks awaiting her pleasure at the seaside.

No great hope is entertained that Miss Mayhew will accept the offer. Her contract with the Joe Weber company calls for her services next season and Mr. Weber is unlikely to release her for a vaudeville appearance.

BOOK THEMSELVES.

Logansport, Ind., June 22.

Variety's article last week saying that Ammons & Dubois, the proprietors of the Crystal circuit of vaudeville theatres, book through the former Henderson Agency in Chicago has caused a "gun" expedition in search of your correspondent here.

The firm books independently, with headquarters in Marion, Ind. The opposition to the Crystal circuit throughout the state placed their bookings with the Henderson people.

RAILROAD SETTLED.

Owing to an accident received on one of the Newark Traction Co.'s surface cars last week, W. E. Whittle, the ventriloquist, was unable to appear at Electric Park in that city, where he had been booked.

Mr. Whittle settled the damage with the company at $350 without legal interference.

MARIE'S SONGS.

When Marie Lloyd comes to America next season under the direction of Percy Williams she will revive her famous song hit, "The Coster's Wedding." Two other songs she will render are "There Was Something on His Mind" and "The Custom of the Country."

AERIAL "TRY-OUTS."

M. S. Bentham tried out five new acts on the Aerial Roof Garden on Thursday. He has set aside every Thursday afternoon for the remainder of the summer for a similar purpose.

NELLA BERGEN.

Now singing one of the principal roles in Sousa's new opera, "The Free Lance," at the New Amsterdam Theatre. Miss Bergen will be heard again in vaudeville after the regular season terminates.

Shows of the Week - - - By Sime

PASTOR'S.

It is doubtful if Mr. Pastor will equal this summer the show he is presenting this week. New acts are plentiful in it, and this always lends additional interest even to the casual goer.

Through a freak of booking in which the points of interest in the acts were not specifically stated in all cases, there are two ring and two wire acts on the bill.

Princess Pauline, Inman, Wakefield and company, Murphy, Whitman and company, Juliet Wood and company, Alvin Brothers and Laurence and Grace Sylvester, all new to this house, are reviewed under New Acts.

Dixon, Bowers and Dixon with Anna Burt were a late number to appear. The girl walks a tight wire and does some contortions. The men dressed as "rubes" supply a certain quantity of comedy, finishing with a "baseball" encore. One of the former members of the trio is missing, he having been replaced, with Miss Burt added. Much of the old material remains and the act gained laughs, although the girl seems to be the principal.

The Four Sullys in "An Interrupted Honeymoon" are depending upon the two bright youngsters and have added a novelty for an encore in the form of a very young baby brought upon the stage. It is in poor taste.

Marshall, the mystic, draws laughs through his manipulation of hats and an "egg" trick. There are two points which Mr. Marshall might explain. Whether he did some of the hat work before the late Spurrow, and if his "egg" trick antedates the similar one of Horace Goldin. In the latter case, however, Mr. Marshall excels Goldin in the trick, doing twice as much in and at the same time.

Osborne and Wallace have played Pastor's several times this season. The audience is growing accustomed to the team.

La Centra and La Rue are a man and woman who play musical instruments and try very hard for approval, which they receive in some degree. The man works in blackface, and although a small act it is ambitious. What apparatus they have has been worked upon for a very showy effect and the electrical illumination helps a great deal. In these days of American flags and patriotic airs in connection with music there is much that may be forgiven in return for the absence of the customary display.

Sid Baxter assisted by Blanche Southwick were also on the bill.

A PRODUCING VAUDEVILLE FIRM.

A new firm has been established for the purpose of producing and properly exploiting vaudeville novelties. The concern styles itself Sanger & Pitman and is composed of Eugene Sanger and Richard Pitman. Mr. Sanger has been on the stage for the past twenty-four years with many prominent stars as actor and stage director and during ten years of that time he was on the variety stage. Mr. Pitman was last season leading man with William H. Crane and for eight years previously was a member of E. H. Sothern's companies. The first of the firm's presentations will be a big scenic production by Edward McWade and Eugene Sanger, entitled "Drum-Head Court Martial." It is described as a twenty-minute melodramatic comedy.

NEW YORK THEATRE ROOF.

Vigorous action and some money have done wonders for the bill on the New York Roof, and if the adverse opinions of the critics after the opening performance can be counteracted the managers will have no reason to regret their tenancy.

"Rain-Dears," which bolstered up the show wonderfully, and Work and Ower, a foreign couple, are reviewed under New Acts.

The Stein-Erettos returned after a long absence, with a girl added to the troupe of hand and head balancers. The former and what were sensational tricks then are given again, but have lost novelty through repetition by natives.

The long dive to the table is the finish as usual, and there is a new trick or two introduced. The men are remarkable workmen and win applause easily, but have a poor idea of comedy. Such as they attempt should be dropped and the act given altogether in pantomime. Why the girl has been added is difficult to perceive. Judging from what she did it was intended as a portion of the humor.

The Six Proveanies, all girls, on bicycles are continuing their successful career. All things considered there is no cycle act that excels it. The girls are good-looking, riders of the first class in the solo work, graceful in execution and enjoy the work, which makes it attractive to the front of the house. The little girl is full of animation and possesses personality to a large degree.

Salerno with his skillful juggling is proving the big hit predicted, although he seems unable to grow accustomed to the roof, making slips seldom occurring in an enclosed theatre.

"Seeing New York," the musical piece causing all the damage at the opening two weeks ago, has been hacked, hewed and demolished until one hour and five minutes only are left. The piece is still full to overflowing of Clifton Crawford and Carrie De Mar. Some dialogue remains and Crawford handles the most of it. His voice does not carry to either side of the house.

The fifteen girls in the chorus are made to fill the stage through being dressed and placed well, but Cheridah Simpson is the star dresser of the performance. Miss Simpson has seldom looked better than she does in this piece.

A new scene has been added advertising Levey, the cleaning man. The idea was taken from the defunct "Poster Girls," and the bill board setting is plastered with the name of the dress renovator, who put the scene on complete at his own expense even to the costumes.

If twenty minutes were to be taken out of the piece, with a vaudeville act added, the result would be a swift moving bill and as at present constituted, with one exception, equal to any roof show that could be arranged.

While on her way to South Africa to play in the halls there Libbie Arnold Blondell stopped off long enough at Madeira to post home an illustrated card saying she was enjoying the trip. Miss Blondell, according to general report, possesses a happy faculty of enjoying herself anywhere.

TWENTY-THIRD STREET.

Proctor's Twenty-third Street Theatre is presenting this week what would be an unusually good bill at any season of the year.

That the people downtown realize "a show" is in progress is plainly evident from the attendance. On Tuesday night the theatre was simply packed.

A distinct drawing card in Julius Steger is partly responsible for the good attendance. Mr. Steger with Carl Hertz, Nellie Beaumont and Edgar Bixley will be found under New Acts.

Four numbers out of the programmed nine receive that classification and Spadoni, the juggler, might also be included, he appearing here for the first time since leaving the country.

Spadoni has added two new tricks as far as he is concerned, although Salerno brought them over here. In the heavy work there has been no change. The mounting for the cannon is a "toboggan" instead of the former springboard, but the board was more effective. A new suit of tights sets off the juggler's physical proportions, and he now wears the upper portion decollete, displaying a perfectly smooth breast to the waist almost. It is a pretty sight.

Following the tearful results of "The Fifth Commandment," Mr. Steger's sketch, Raymond and Caverly not alone had that to overcome but position as well, they occupying the next to closing number. The "Dutch" sayings obliged the audience to laugh after a short spell, and the burlesque operatic finish of the team did the rest. Many local "gags" were sandwiched in, but the audience preferred the old and standard jokes.

No regular imitator's routine is complete nowadays without an imaginary curtain speech of Richard Mansfield, and Taylor Holmes, who has composed his monolgue of a varied assortment, is no exception. Mr. Holmes believes also that he is giving an imitation of Eddie Foy. He was well liked when he was just Taylor Holmes, but it will be a difficult matter for Mr. Holmes to separate himself on the stage from the famous people he has heard of but evidently not seen.

The three Ronays, the French girls who first appeared at the Hippodrome, are here with their musical and other endeavors, and have a neat little act in its entirety which could be greatly improved by an appropriate setting around it. Gus Leonard, the musical magician, opened the bill, while an orchestra strange to this house supplied the music. The orchestra leader is now Harry Collins, and a feature of it is that the musicians can read the music, but don't seem to know what they are playing.

An Anglo-American syndicate has decided to run a big Christmas Fair at Olympia, based on international lines. There will be a circus, a pantomime, a new version of Mazeppa and "All the Fun of the Fair" at cheap admission.

Card King Carlton, the "Human Hair-Pin," is making much hay in the absence of his emigrated rival Tom Hearn. Mr. Barrasford has decided to enlarge the Leeds Tivoli and call it The Hippodrome. At present it seats about 2,500.

LONDON NOTES.

Willie Brothers, head balancers, are announced at Leeds as "undoubtedly the handsomest young men on the variety stage."

East End Hebrews of the humbler class are voted very quaint at the Pavilion. They claim to be "America's greatest Hebrew dialect comedians." As opposition the Lowenmirth Brothers took a chance at Collins' Music Hall and though put on late at 11:05 made a success and were shifted to a better place. They advertise as "Not the Greatest Hebrew Comedians in the World," and refer to such others as "Dave Warfield, Weber and Fields, etc."

Manager Frank Weeks of the South London is off for a fortnight's holiday in the Channel Isle of Jersey, where Langtry erstwhile took her lily bloom. Weeks has army antecedents and is a firm, able and popular man.

Vesta Victoria has a severe cold, but still does her triple round nightly. The average London hall gives special facilities for taking cold, as obsequious lackeys honor arriving stars by holding stage doors open for a long period, the wind blowing through in fine style. In winter some of these places are like barns, with no fire outside the manager's office. Of course this does not apply to later and better halls, which are magnificently up to date.

The new Holborn Empire of Walter Gibbons is a hall of rich beauty and is doing enormous business. So with his latest venture, the Croydon Palace. As Gibbons now dissociates his halls from the list of George Adney Payne there are whispers that the circuits are drifting apart. We shall see. The Lyceum closed quietly last Saturday night. Gatti's Westminster still continues closed, though at least one man has shrewdly surmised to me that money can be made at that hall, granted the right man and management. The location is fine and many good unbarred acts could be picked up for it by a real live act hunter.

Mr. Pinero saw Rose Stahl at the Palace and now they say she is scheduled for a Frohman play and a West End bow in the legitimate, to which she is no stranger. Mathews and Ashley, cross-talk comedians, are the last successful opening at the Palace.

The white-wigged minstrel first part at the Ellen Terry benefit, with Manager Seymour Hicks in the middle and eminent folk playing "corner men" or "end men," will no doubt boom minstrelsy a little. Some think the proposed M. B. Leavitt venture, which will bring back producer Barney Fagan, is planned for a ripe time, as depressed minstrelsy is likely to boom up.

The Variety Artistes' Federation will hold its general meeting about July 10 to elect officers and adopt a constitution, etc. For president the contest would seem to lie mainly between Charles Coborn and the present organizer, Frank Gerald.

Shows of the Week - - By Rush

BRIGHTON BEACH.

William T. Grover's seaside music hall opened for the summer this week with a capital bill headed by Georgia Caine and Harry B. Lester. This is Miss Caine's first vaudeville appearance in Brooklyn.

"An Interrupted Honeymoon" is the title of the sketch, which would fare but poorly in almost any other hands, but which is more than saved by the delightful personality and clever work of Miss Caine. The best minutes of the fifteen or so that the pair occupy the stage are those which are devoted to several first-rate musical numbers. Miss Caine has a voice of agreeable quality and her winsome stage presence does the rest. Mr. Lester was never seen to better advantage and his bit of comedy business with a song booster in the audience was well worth while.

Charles Burke and Grace LaRue, with "The Silver Moon," which was familiar to burlesque several years ago, were well liked, although their other sketch gives the pair better opportunity for the singing and dancing. The "Inky Dinks" show no falling off in their work in the dancing department.

Calera in a juggling act has the European hallmark. His best work was in the card and coin tricks involving rapid manipulation. He would do well, however, to use metal disks of not so high a polish. Several times in shifting the coins to the back of his hand they could be seen to flash in the reflected light. His last trick, the balancing of a tea table on three billiard cues, was palpably faked.

Seymour and Hill were in the No. 2 position and scored unmistakably with their fast comedy acrobatics. The man does a quantity of clever falls and the pair put over enough unique and effective comedy to make their act run to a high percentage of laughs.

The Three Deltons have an acrobatic act that stands close to the top. The act opens with a slow hand-to-hand stand that most of the other acrobats would consider a feat worth working up to a good deal later. The comedy member does not strain too hard for burlesque effects and has several strength tests of value.

Jack Wilson and company made good with talk material which was not all new. The act is neatly dressed and the three members work rapidly, "passing the buck" in good style.

The Transatlantic Four have about the usual male quartet layout, except that they do not play the comedy quite as strong or in quite so broad a vein as the average. Another variation from the established rule was the uniform dressing of the men and the absence of parodies on popular songs. The men have good voices which blend well.

Walter Jones and Mabel Hite have been offered forty weeks from the Keith office at $350 weekly. The price asked and received when playing the Proctor houses was $600.

The Three Olympias, who do statue poses in imitation bronze and who were scheduled to soon be one of the attractions at the Hippodrome, have put forward their New York engagement until some time in 1907.

HENDERSON'S.

The Coney Island Music Hall's bill for this week is in reality much better than appears on paper. There are no big names, but the entertainment runs along to a reasonably good average.

The Fourteen Black Hussars hold over for the third week. The act remains unchanged. The roughhouse finish with the bass drums brings the Bowery sightseers crowding about the door and the act seems to be a favorite with the Henderson patrons.

"The Jim Dandy Girls," an act shown for the first time, and Hanson and Nelson, together again after a four years separation, are under New Acts.

The young American Quintet did well. A novel feature of the act is the presence of a girl with a strong voice resembling that of a boy soprano. This voice dominates the quintet, giving an odd and altogether pleasing effect to the ensemble numbers. Their dances were good.

Daly and Reno make up an acrobatic act of value in which there are good original comedy falls. Barrel jumping and clean tumbling fill the act out.

Marcus and Ardell show pretty much all the work of the Gartelle Brothers. As in the latter act, rather too much time is taken in the early part by a succession of falls and bumps and the talk that accompanies this simple performance is not interesting. One of the pair works in cork and the other straight. The final dance was fairly good.

Bedini uses his dog to fair purpose in his acrobatic act. The animal itself is a well-behaved terrier and moves through its work without much prompting.

The best thing the Imperial Four do is a popular medley. At least one of the other numbers was not adapted to quartet singing. The bass wore a well-fitting dress coat, presenting a good appearance, but insisted upon wearing his silk hat at a rakish angle.

Jessica Cree, formerly with "The Four Seasons," has a neat single act, but should select another melody for her first whistling solo. The Toledo Troupe, four contortionists, have some excellent feats. The youngest member is a well-appearing boy and his work should be featured more strongly. The act is attractively costumed in a sort of turner gymnasium suit with loose shirts and well-fitting trousers.

Zara and Stetson have some rather weak baton juggling, but finished well with double torches. Martin Brothers get a good volume out of two xylophones. Among the others were Morton, Temple and Morton and Stella Rinehart.

There is now some legal controversy and fencing as to Mr. Stoll's cancellation of Coliseum specialties, resultant on reorganization. Some of these turns had lost much London time by submitting to barring conditions, after which they were suddenly "let out."

Business on the Victoria Roof has reached such proportions that Oscar Hammerstein concluded on Tuesday to suspend the "deadhead" list. A large number of the people who had previously been accorded the courtesy of the roof were stopped at the door.

HAMMERSTEIN'S.

Some pretty raw work characterized the Fays' performance, which does about as much harm to the smoothness of the bill as would a long wait. Missed cues, repeated failures to catch right names and inability to cover breaks in the usual Fay style, in addition to the old grammatical misdemeanors, gave the turn a decidedly amateurish flavor. The strength of the act is the medicine-show line of talk produced by the man and the comedy talk of Mrs. Fay. Even this becomes pretty tiresome toward the end.

Tom Hearn, the lazy juggler, won the first laugh of the evening. He was moved forward from No. 9 to No. 4, following the Spook Minstrels. He got to the risibilities of the audience early in his act and held to a good percentage of laughs throughout.

The Sharp Brothers opened the bill and although their act was accompanied by the distracting buzz of late arrivals they scored fairly. The closing dance step in unison was well liked and the boys had several songs in which the voices harmonized well.

They were followed by the Camille Trio, comedy bar act, whose obvious enslavement to the slapstick did not bring the returns that might have been expected from such rough burlesque. Their knockabouts would be a scream in an audience composed largely of children or with a circus playing the rural districts, but the Hammerstein audiences are educated to rather higher grade comedy.

The Spook Minstrels sang in sufficient volume to have their voices carry to the open-air portion of the roof without straining or injuring the harmony. They are working up to the motion pictures with a good deal of skill and managed to get their applause in the right places. The Monday night audience asked for several songs after the five men had disclosed themselves.

Capt. Woodward's seals made a distinct hit before an audience that is notoriously not kindly inclined toward straight animal acts. The balancing and juggling of the animals is startling in its cleverness, although it is a natural trait, and the comedy is well managed. Good showmanship is displayed throughout, even to the utilization of the disagreeable necessity of constant feeding for comedy purposes.

Collins and Hart in the closing place won out against the handicap of their position. The stunt involving a cat and a horn won a big laugh and when the pair reached their parody acrobatics, what was left of the audience stayed to see the act out and laugh.

The Musical Cuttys scored with the brasses, but the vocal selection did not please so well. The number in which string instruments are employed by the girls could be improved by the selection of more popular music.

Lalla Selbini, with her cheerfully candid display of curves and undulations, supplied most of the "beauty interest" of the bill, and Cliffe Berzac's Comedy Circus and Rice and Prevost were both well liked.

The St. Onge Brothers will sail for Europe on August 7.

KEITH'S.

A bill somewhat above the Keith standard is offered at the Union Square this week. Robert Hilliard and company is the presumptive headliner in the sketch "As Ye Sow," in which he was seen last year.

Nellie Butler, assisted by Joseph Dailey and a stage hand uniformed as a bellboy, is seen for the first time and is reviewed under New Acts.

Merri Osborne has an offering showing the essential features of Melville Ellis' "pianologue," which is to say she delivers several imitations to piano accompaniment. Miss Osborne is rather too substantial a person to be styled chic, but there is a suggestion of Frenchiness about her getup and a delicacy of innuendo about her that vaguely recalls Yvette Guilbert before the days of her aspiration toward dignity. One of the comedienne's numbers rather leads one to think that there has been some loosening up in the policy of the Keith house touching all things verging upon the suggestive. The little gossipy talk was handled with the utmost finesse.

Ray L. Royce has four veritable gems of character delineation. His best effort was an imitation of a country school superintendent. This was so good it should have been used as the climax of his series. Mr. Royce is undoubtedly a specialist. His work gives evidence of long and careful study from life. All his types are skillfully drawn, but it was the last one, that of an awkward yokel, that scored most positively. The others were drawn more closely to life, but were in rather too quiet a vein of comedy to catch the fancy of Fourteenth street. They should do better elsewhere.

Geiger and Walters call theirs "In the Streets of Italy" because they carry a real hurdy-gurdy, wear Italian costume and talk in the Latin dialect. The man works one comedy catchline to death and the woman sings not too well. He has several odd tricks with a violin, one of which was the performance of reproducing talk on the instrument. This part of the act was very amusing and caught on hugely.

Gertrude Gebest had imitations of stage people that were little better than fair. Her impersonation of Vesta Victoria has been done better and she carries the added handicap of incongruous costuming. She is an attractive girl and has a voice. Her racetrack recitation gave her a good finish and altogether her sprightliness and agreeable stage presence made her well liked.

Johnnie Stanley and Grace Leonard get away from the familiar run of dancing and singing teams. They get a good start in the good graces of their audiences with a fast and entertaining line of talk and the good impression is not taken advantage of to unduly extend the time of the act.

Hilliard's sketch is rather talky and its sermonizing somewhat tiresome, but it has the proper polite melodramatic value demanded downtown and the introduction of the "chee ilde" helps a lot.

Howard and Howard; Caron and Herbert, the cadet and the clown; Alexis and Schall, Barto and Lafferty and Mlle. Edna, the whistling girl, were the others.

B. A. Myers may arrive back home during the next week.

TROUBLE IN SIGHT.

Rumors are current of a falling out between Klaw & Erlanger and Felix Isman over the leasing of the Chestnut Street Theatre, Philadelphia, to Mark Luescher. Isman, who controlled the lease, is in league with the big syndicate in several enterprises, notably Fritzi Scheff. When Isman purchased the old Parker House property several years ago he announced that he would build a theatre thereon and that K. & E. would be its lessee.

Erlanger, it is said, feels that Isman should have known that the sympathies of the big syndicate and all its allies are with the new Keith crowd, and the leasing of one of their properties to strengthen an opposition circuit is contrary to the amenities. Another reason may be Erlanger's avowed hatred for Luescher.

MISS AINSWORTH FLUCTUATING.

Virginia Ainsworth has left the "Floradora" revival company at the end of the second week. The management of the company is said to have notified the organization that salaries were about to be cut to a summer basis. Miss Ainsworth, who was recently a vaudeville possibility, indignantly refused to cut the regular scale of the Broadway prima donnas' union and bowed herself out of the engagement. By this action she becomes again a presumptive candidate for the continuous.

"SISTER ACTS" ALWAYS WELCOME.

"Georgette," who attained some reputation several years ago as a singer, has entered into an arrangement with Gypsie Bellaire, formerly a member of the Joe Weber chorus, by which the pair will appear next season in vaudeville as a "sister act." "Georgette" was married about a year ago. She became Mrs. Secor. When she comes into the varieties she will add coon songs to her old grand opera repertoire.

W. A. FREMONT ATTACKED.

Cincinnati, Ohio, June 22.

A lively encounter took place between W. A. Fremont, manager of Hornes' Stock and Vaudeville Shows; W. M. Pollard, a theatrical agent, and Hugh McPhillips. Fremont claims that Pollard and McPhillips attacked him. He had a heavy walking cane and used it when one of the men cut him on the head. Both Pollard and McPhillips were arrested, charged with assault and battery. Pollard and McPhillips claimed Fremont owed them money. Recently John Carroll, father of the juvenile singers and dancers, Carroll Sisters, accused Pollard of taking the children to Georgetown, Ky., and not paying hotel bills or salaries. The performers, some dozen in number, were sent back home by the Elks and the mayor of Georgetown.

The case of Charles Coborn is again attracting attention. He has not played the London Pavilion since November, 1890, nearly sixteen years. Preluding this he played a continuous engagement of three years at the Pavilion. He has been boycotted at other establishments also. Mr. Coborn is an intelligent, scholarly man and one of the founders of the Music Hall Benevolent Fund. He thinks his successful attempt to save this charity from the hands of the wreckers on April 22, 1890, was the cause of the boycott.

COMEDIANS' CLAIM DISALLOWED.

By a decision handed down in the Supreme Court this week Sam Siddons and Bob Harris are refused a judgment of $6,300, the amount claimed on a contract with the firm of Weber & Rush.

Sidman and Harris, according to the papers in the case, entered into a verbal agreement with Weber & Rush to play the German comedian roles in a touring "Twirly-Whirly" company. The plaintiffs declared that they were promised twenty-eight weeks at $300, and that they only had seven weeks employment. This was in November and December, 1904.

The court decided that there was no contract in evidence and decided for the managers.

COPYRIGHT LAW MEANS MORE MONEY.

In the event of the passage of the new copyright law which comes before the next session of Congress the owner of a song hit will derive a revenue therefrom that had heretofore been denied him. It is the talking machine rights which have in the past been annexed without asking permission. On the surface it would appear that the big talking machine corporations would fight such legislation with might and main. As a matter of fact they are heartily in favor of the proposed law, as they can by tying up the various publishers effectually shut out all opposition and especially the smaller manufacturers who have been continually underbidding them.

PATTI DOESN'T WANT VAUDEVILLE.

William L. Lykens' trip to Europe to secure the services of Adelina Patti for vaudeville has been in vain. Much of what little chance for success he may have had was destroyed by his endeavor to freeze out the individual who suggested the idea to him and offered to put it through. Lykens acquiesced and placed the proposition before F. F. Proctor, who offered $5,000 a week for the services of the diva. Lykens then essayed negotiations on his own account, with the result that by the time he arrived in Europe Mme. Patti had been thoroughly prejudiced against the proposition, saying that she could not possibly listen to any offer that involved over three performances a week.

ENGLISH MANAGERS STOP BOOKING.

There is a dullness in the bookings in England. The managers over there have stopped engaging artists until existing contracts have been played.

Formerly it was the custom to book from one to three years ahead, but this practice tied up the policy of the houses so firmly that it will be abandoned.

English bills hereafter will be made up more on the American plan, although not quite as hastily.

The former Proctor city theatres have been brightly decorated with the "Keith-Proctor" signs, but Keith's Union Square Theatre still retains the solitary electrically lighted announcement of "Keith's" outside the entrance. One door, which is open all day, has had painted on it a stingy little announcement reading "Keith and Proctor." A stranger in town might judge the interior to be a clothing store.

BEARS EXPENSIVE.

The Hagenbeck bear act, carrying seventy-five of the White Polar species which will appear at the Hippodrome in the fall, receives $2,000 weekly, and the management provides transportation back and forth, together with feeding and stabling. Another "soft" part of the contract allows Paul Schurz, the German agent, and Clifford C. Fischer, who booked the act for the Hippodrome, ten per cent commission on the weekly salary.

GLAD TO HEAR IT.

Mabel Barrison, party of the first part in the past famous arithmetical chorus in "Babes in Toyland" and who has lately been one of the principals in "The Three Graces" at Chicago, is East, ready to enter vaudeville.

STEINER WANTS HIS SHARE.

Alexander Steiner, the agent, claims to have been responsible for booking Salerno on the New York Roof for the summer, but his name does not appear on the contract. Ten per cent is being regularly deducted from Salerno's salary for "agent's fee," but Mr. Steiner has not thus far participated in the revenue. He has importuned the juggler to pay him an additional ten per cent without success.

PRESS WORK.

It is alleged that Oscar Heinemann, the former manager for Machnow, the giant, is the person who notified the authorities here that Mr. Hammerstein's latest importation is mentally unsound and succeeded in having the Russian detained for one day. Heinemann is the individual who sold William Morris the "Dida" patent rights. Morris afterward learned that he had no title to the act.

"SEEING NEW YORK" TO TRAVEL.

Joseph Hart says that he will send his "Seeing New York" review on the road at the conclusion of the season on the New York Roof Garden. Practically the same cast will be retained, with the exception of Clifton Crawford, who is booked in vaudeville. Considerable dialogue will be injected and the piece lengthened to an entire evening's entertainment.

MONEY IN ROLLER SKATES.

The roller skating rink at Broadway and Fifty-third street is reported to be making $250 a day at the present time. Madison Square Garden is also said to be earning large profits.

BOON MADE A MISTAKE.

Maurice Boon has worn out three "barkers" in the business of attracting attention to his five-cent Unique Theatre in Grand street. It lately became necessary to replace the incumbent of that high office by one with a fresh voice to go into the competition with the street and elevated cars.

The manager turned in a bunch of addresses and a letter was sent off in a hurry to the most promising of the lot. Next day came back the answer:

"Dear Sir—My name is Miss Blanchard, not Mr. I don't know what the duties of a 'barker' are, but I am a dressmaker and no dog."

QUITE PARTICULAR.

Estelle Wentworth has resigned the prima donna role in "The Tourists" and is once more seeking a vaudeville route. She has been tendered a "try-out" by Hurtig & Seamon at their Metropolis Theatre Roof Garden, but will not accept a single week even for the purpose of breaking in her act. Miss Wentworth feels that before she will consent to "strip to tights" for a vaudeville audience she must have the absolute assurance of an entire season's work. It must be that or she won't take the leap.

RENO BUYS FIELD'S ACT.

George B. Reno, of Reno and Richards, has bought from Grace Field the act known as "Grace Field and Her Matinee Maids" and will probably star his wife in it. He has booked it for sixteen weeks through the Keith Agency. Miss Field has been engaged by Charles Frohman for one of his fall productions.

BERZAC AFTER WOODWARD'S SEALS.

The troupe of trained seals belonging to Capt. Woodward may be purchased by Cliffe Berzac, the animal trainer. Some details are to be arranged about customs duties and other minor things before Mr. Berzac will close. The price has been set and accepted.

Over forty weeks time have been offered Berzac by the Morris office if he secures the act. It will go out under the direction of Berzac, carrying a trainer along.

GREEN ROOM CLUB'S LIBRARY.

Several months ago the Green Room Club took up the subject of founding a great reference library of dramatic literature in a new clubhouse that is soon to be erected as the permanent home of this organization.

At a meeting held last Sunday afternoon it was decided to follow the suggestion of the library committee, and committees were appointed to obtain subscriptions and for the purpose of arranging for a series of six public performances to begin in this city Sunday night, July 22. Following the performance of July 22 five performances will be presented in nearby summer resorts, like Atlantic City and Asbury Park.

Franklin Bien, the corporation lawyer, was elected chairman of a general committee, with Frank Russell as secretary. An entertainment committee, consisting of Hollis E. Cooley, George Began, Charles Dickson, John Leffler, Ned Wyburn, William Morris, Louis Pincus, Edward C. White and Raymond Hitchcock, was appointed to arrange the bill to be presented. During the past week the entertainment committee have received offers to appear from Elsie Janis, The Fays, Charles J. Ross and Mabel Fenton, Edna Aug, Fred Walton and company, John T. Kelly, Edith Ethel, Gus Hill, Joseph Cawthorn, Al Hart, James J. Morton, James J. Corbett, The Great Lafayette, Andrew Mack, DeWolf Hopper and Raymond Hitchcock. Elsie Janis, now en route for England, will return to New York in time to appear.

SHUBERTS' NEW SOUTHERN HOUSE.

New Orleans, June 22.

The Shuberts have leased a new theatre now building in Baronne street, but still retain the Lyric. The Lyric would make a splendid house for burlesque.

The opening of "San Francisco" occurred last Saturday at "Dreamland," Coney Island. It is the first spectacular production given based on the recent calamity at the Golden Gate. There are fire scenes, called "Inception," "Evolution," "Realization," "Destruction," "Incineration" and "Resurrection." The total time for the production consumes about twenty-two minutes. One hundred and twenty-five people are on the stage, one hundred in front of the footlights and the remainder composed of stage hands. The production as given at the Coney Island resort is an expensive one and the building of the scenery is a large item. Many "props" are required, and in addition to the fixed charges a cast has been engaged by the managers, Henry Lee, Henry Myers and Mark Luescher, which, while rendering the playing of the drama realistic, adds much to the wrong side of the ledger each week. The spectacle carries the audience from the days of '49 to the present state of devastation of San Francisco and the action is so rapid that the attraction becomes a big drawing card through the talk it excites. The opening day was rainy, but capacity shows were played at each performance. There is a plan under way whereby the production may be sent on tour in the fall, as it could be fitted to any indoor stage. The stage at Dreamland, where the show is now given, is smaller than those in many theatres. Owing to the building of a skating rink in the "Fire and Flame" enclosure where "San Francisco" is located, the stage space was considerably lessened. Lawrence Marston is the stage director of the piece, having put it on.

L. N. Scott, manager of the Metropolitan Opera House at Minneapolis, Minn., Lac Stafford, part owner of the house; M. J. Breslauer, of the Northern Display Advertising Company, and Theodore L. Hays, manager of the Bijou Theatre, have incorporated as the Twin City Amusement Company. It was the original intention of these to play both a "Fighting the Flames" and a fireworks show, but the date for the former is uncertain. Pain's "Fall of Pompeii" will be given, however, probably in August—the week of 13 being the date of the annual encampment of the G. A. R.

Meriden, Conn., is now holding its centennial week celebration. Conventions of German Catholics, firemen, bankers and others have attracted a large crowd to that city, and special amusement features are provided daily. About fifteen thousand visitors are present.

The Valley Theatre at Syracuse, N. Y., under the booking direction of Frank Melville will open July 25. The bill for the first week will be made up by the Red Raven Cadets, Adele Purvis Onri, Harry Tsuda, Gallagher and Hild, Libbey and Thrayer and Youngs and Brooks.

MAYBE A THEATRICAL?

Albert Pulitzer is really serious in his intention to start another daily paper in New York. He has organized a big syndicate to finance the scheme, and will subscribe liberally of his personal funds. A tentative staff of writers has been engaged.

SUMMER PARKS

LUNA PARK, CONEY ISLAND.

All the new features of Luna Park are now in running order excepting the "watershed" coaster. That will be open shortly. The feature of the park is undoubtedly "The Great Train Robbery," a realistic reproduction of a moving picture series which caused much comment when shown in vaudeville houses on the screen.

The setting is in the old Delhi enclosure at the lower end of the park and runs oblong. Through its formation the audience is obliged to climb almost perpendicular steps and sit upon each other while witnessing the show. There is a capacity for about 2,000 people and a show may be given every thirty-five minutes. On Decoration Day twelve performances were run through.

After the performance opens no one is allowed past the gate. This is due to the fact that anyone walking into the enclosure after all have been seated would interrupt the show.

A Western mining camp is shown in the distance across a pond of water, with hillsides stretching away on either side. It is located in a "cut" in the "mountains," and the train robbers are seen at the saloon of the village, drinking and making merry with the girls.

There is some pantomime and dancing, when horses are mounted, and an announcer who describes the first scene explains the second, which is to be the robbery of the fast express.

The curtain which has been dropped is raised, and the same "cut" reveals a railroad track with a miniature express speeding across the mountain tops. To the accompaniment of bells and whistles the "fast express," which should come rushing into view, is given a shove by someone behind the curtain and slowly moves onto the stage. The picture from there on is followed out, including the chase, which is not quite so graphic as when pictorially shown.

No attention has been given to the details of the production. A good buck dancer could be introduced in the first scene and at least a presentable curtain should be installed. The one now in use is a soiled piece of stringy cloth.

The real engine and coaches and the whole effect makes an enjoyable show for children. Elderly folk are apt to smile.

The park in general remains in the same crowded condition. The only comfortable place in the enclosure is the Japanese tea gardens on the raised balcony.

Open air attractions are given and the park is doing big business.

Sime.

Mike Whallen, after folding his walking stick into his vest pocket and telling rich comedy, shows a power of pathos few would suspect in his story of an Italian who begs a rose from a stranger because his dead wife and child were named after the flower. That part of the story told in broken Italian, where the man comes home and calls several times for his "Leetle Rose," only to learn that she has passed away, is very touching.

ATLANTIC CITY, N. J.

Now is the season at the Atlantic Coast resort. The hotels are not overcrowded but the board walk has a lively appearance remindful of the Easter days of the gayly dressed promenaders.

The various amusement places lined along the route of the lengthy gangplank are in readiness for the crowds. The Steel Pier has a few improvements, but its most prominent drawing card is the Washington Orchestra Band, an attraction able to draw a crowd on a Sunday evening when an admission of twenty-five cents is charged, with the privilege of remaining on the outside and hearing the music equally as well. The band has become popular through a selection of up-to-date melodies, with proper disregard for the classical.

Young's Pier, a trifle farther down the walk, is suffering, on the other hand, from too much band. Fairman's Boston organization plays here, and it has a cornetist who is under the impression that his instrument will act in the capacity of a danger signal to the sea-going vessels. Mr. Cornetist blows as loudly as he can, to the detriment of the harmony, the ear drums and the vaudeville show given in the theatre. The band's music is driven through the walls of the theatre at the end of the hall, and during the progress of the bill a talking turn is turned unconsciously into a musical act. Vaudeville is quite the thing on Young's Pier and a good bill is provided.

The new extension to the pier has a skating rink and the rolling craze has taken hold of the seaside. A moving picture of the San Francisco disaster is open, while some concessions will probably find room in the forward hall.

Tilyou's Steeplechase is amusing the children. There is no comparison between the one in Atlantic City and that at Coney Island, but the children have great fun with a "slide," while the many little turns and tricks help to pass time. The vaudeville theatre is steadily used.

Vaudeville is also given at Guvenator's and the Steel Pier, where a minstrel show is running.

Ingersoll's Roller Coaster is in order and there is a Hale's Tour.

The Johnstown Flood, managed by Harry Davis, is divided from another of his enterprises called "The Bijou" by a wooden compartment in the box office, but neither are doing big business.

The Nixon Hippodrome, billed as a "million-dollar" venture and announced for opening on July 1, has stopped operations. Some wooden piles are the only indications of expenditures. Even though active work is resumed there is no possibility that the finishing touches can be added before the first of the year.

The new Young's Pier is fast nearing completion. Its opening date is set for July 1, but that also will be delayed.

Sime.

In court the Oxford manager, Middlesborough, explained his keeping open after licensed hours by saying a handcuff king locked in a coffin was trying to get out. The judge let him off with costs.

Luna Park at Washington opened last Monday. The weather was against a propitions attendance, but the managers were gratified at the showing. The Navassar band, the combined Dial & Armstrong acts composed solely of girls, is reported to have scored strongly. Much interest was felt whether the success met with by this band would be through the girls or the music. Both contributed and those responsible are correspondingly pleased.

All talk about the summer resort places of amusement making huge profits is not borne out by the facts. Luna Park, regarded by everybody as the most successful outdoor place of amusement in the world, paid only ten per cent on its stock issue the first and second seasons, and last year, "due to the reconstruction of Luna Park," the stock paid nothing. A number of the attractions in the park, however, are controlled by subsidiary companies and the profits thereon are not shared by the stockholders of the parent organization.

Reich, Plunkett & Wesley are booking for the park at Lake Pontoosac, Pittsfield, Mass.

Woodside Park, at Camden, N. J., will put on vaudeville shortly.

LONDON NOTES.

At the Empire Palace, Edinboro, Acting Manager Charles Cawood is leaving after twenty years with the house. At the London Empire Mr. Spencer Barry, of Australian experience, has been appointed the stage manager.

It is not exactly true that the Moss Empires, Limited, is an aggregation of thirty-six halls. The firm owns certain halls and works in close sympathy with a smaller group dominated by Oswald Stoll. It manages certain halls, for their individual or syndicated properties, in consideration of a fee. Also it forms certain halls. These establishments vary widely as to business done and performers must stand a sharp cut at a few of the smaller places. Most are twice nightly, but some show one each night. Through the barring clause an artist signing the tour shuts himself out of thirty towns.

London is much cheaper than New York to people who know the town. Rooms cost less. A hard luck performer can get shaved all week for what he pays for one shave in America, and buy a Sunday paper with the leavings. Car fares are trifling. Most music halls give free admission to artists. But when you lay off you lay off, and short notice work is scarce.

An artiste who sang questionable songs at the Empire, Johannesberg, South Africa, had his twelve weeks reduced to six weeks. This is the first time in fifteen years that a contract at this house has been curtailed.

The Hippodrome claims that its great water spectacle, "The Flood," not only cools the Hippodrome air delightfully, but confers a public benefit by flushing the street drains near it with half a million gallons of water weekly.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 2. New York, June 23, 1906. No. 6.

Miss Marie Laurent, a sweet soprano singer who is a popular favorite over the Keith-Proctor Circuit, now playing the parks for the summer, says that "Somewhere," the new song, is without a doubt the biggest hit that she has ever sung, surpassing even the success she made last season with "Would You Care?"

The Metropolis Four, consisting of the very cream of minstrel balladists, William C. Wood, first tenor; Harry A. Ellis, second tenor; William H. Hallett, first bass; William Macdonald, second bass, are knocking them over everywhere with "Somewhere." Harry Ellis, for seven years with Dockstader's Minstrels, says: "Tell the boys that 'Somewhere' is the goods."

Le Tung Foo, the only Chinese baritone in the world, who played Hammerstein's Roof Garden last week, is making a feature of "Somewhere," which he sings with fine effect and is very much taken up with the song. Those who have not heard this singer will be somewhat surprised at his correct pronunciation when they do.

Mitchell and Cain are making a feature in their act of the great march song, "Sister," in which Mr. Cain's phenomenal tenor voice has an opportunity of showing itself to its fullest extent.

Josephine Gasman has "Is Everybody Happy?" in preparation and intends to make it a feature of her act. Having had considerable experience in this line, Miss Gasman knows a good song when she gets it.

ANOTHER OLD PROGRAM.

In line with the 1865 program published recently here is one from Mr. Pastor's Opera House in 1872. It will be noted that it is far more ambitious and more familiar names appear:

TONY PASTOR'S OPERA HOUSE,
201 Bowery.
Tuesday Evening, September 24, 1872.
PROGRAMME.

Overture ..... Orchestra

THE BOY OF THE PERIOD.

Jim Peachblow.....Harry Kernell
Lawyer Bookworm.....C. F. Seabert
Erastus Plodder.....Frank Girard
Hannah Plodder.....Hen Mason
Johnny Toothacher.....Billy Carter
Pete Lather.....Johnny Manning

MISS JENNY ENGEL
(The Queen of Song)
In her characteristic serio-comic songs.

AFTER THE WAR
(Original.)
HARRIGAN & HART.

TONY PASTOR'S COMIC SONGS.

TERPSICHOREAN EVOLUTIONS,
Miss Kitty Le Roy.

The Comedian Star Comique,
GUS WILLIAMS,
In New and Original Dutch Character Songs Written and Composed by Himself.

MARRYING THE WRONG WOMAN.

Tom Dobbs, alias Parson Jones.....Hen Mason
Jimmy Mustard.....Johnny Manning
Alphius Peppers.....C. F. Seabert
Mrs. Allspice.....Miss Cecelia Ifferd
Kittie Ginger.....Amelia Gorenflo

BILLY CARTER'S BANJO SOLOS,
(The Country Circus Show, Etc.)

THE DUTCHMAN'S TROUBLES.

Judge Bismarck.....Gus Williams
Senator Gambetti.....Frank Girard

MAGIC CHANGES.
Ed. Banker.

THE DAY WE WENT WEST,
(Original) Harrigan & Hart.

First Appearance in New York of
LA PETITE GEORGIA,
Pupil of the World-Renowned PROF. R. RISLEY.
This Infant Prodigy is the Youngest Gymnast on the Stage. Must Be Seen to Be appreciated.

Overture ..... Orchestra

To Conclude With the Laughable Sketch Entitled
HOUSEHOLD DIFFICULTIES.

Caesar, a Servant.....Hen Mason
Mr. Brown.....Frank Girard
Mrs. Brown.....Miss Mary Gorenflo

MATINEES, TUESDAY AND SATURDAY.
Friday, Ladies' Invitation Night; a Lady Admitted Free With Each Gentleman.

CORRESPONDENCE

CHICAGO, ILL.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle).—One of the best bills of the season is presented this week. Eddie Foy, a Chicago product, made his first vaudeville appearance here in "Cartoons of Famous People." The burlesque impersonations of Roosevelt and Rockefeller won enthusiastic applause, while imitations of Vesta Victoria, although few in the audience had ever seen the English comedienne, received several recalls. The act in its entirety made a hit. E. Frederick Hawley and company and Una Clayton and company are under New Acts. The Four Emperors of Music are expert musicians and were liberally applauded. Leah Russell, "the Ghetto girl," made her usual hit in songs and character impersonation. Gardner and Revere repeated their comedy singing and dancing sketch and scored a hit with the audience. The Hazardous Globe act is thrilling and sensational. It is performed by a man and woman who go through all sorts of evolutions, finishing by a ride on a motor cycle. Irene Franklin has a sweet voice and manners. Her songs were well received. Hendrix and Prescott are good dancers. Other numbers on the bill are offered by McFarland and Murray, Hy Greenway, Tipple and Kliment and Mary Manning.

OLYMPIC (Abe Jacobs, mgr.).—Ward and Curran have a lot of new material in their time-honored sketch, "The Terrible Judge." The Majestic Musical Four have one of the best instrumental acts seen here and scored a success. The comedy they interspersed proved diverting. Keno, Walsh and Melrose are expert acrobats and gymnasts. They held the audience until the moving picture screen was lowered and responded to several curtain calls. The comedian of the trio could now eliminate the bit of comedy which he originated where he falls with a table in an attempt to get over it. This is being done by so many that it has lost its value. Mr. and Mrs. Alfred Kelcy present a delightful comedy sketch entitled "A Tale of a Turkey," replete with pathos and humor and well acted. Willard Newell and company in "Last Night" have a rollicking sketch. The situations follow in rapid succession, but there is room for more comedy lines. It pleased immensely. Tyler and James, colored vocalists, use their soprano and contralto voices to good advantage and blend admirably. They have good stage presence. George Austin Moore pleased with a number of songs, including the "Dixie" pot pourri. Mildred Flora on a slack wire uses the same familiar comedy. Tegge and Daniels do a lot of "kidding" in their conversation sketch. Some of the jokes are good, singing fair. Chas. Ledegar in comedy rope-walking act pleased. Others on the bill are: Gonzalez Brothers, Sully and Phelps, Hattie Sterling and Reno and Azora.

TROCADERO (I. M. Weingarden, mgr.).—"A Girl from China" is the burlesque offering by the stock company. The piece is patterned after "The Geezer" and given a handsome setting, showing quarters in Chinatown. While reminiscent of Weber and Fields and not quite as funny as the previous presentation, it is devoid of suggestive diffusion. Battling Nelson and "The Girl in Blue" are retained. In the olio appeared Edwards and Glenwood, Robert De Mont Trio and Harry Newman.

FOLLY (J. J. Fennessy, mgr.).—The "Bowery Beauties" burlesque company, with Murray J. Simons, Louis Dacre, Glorie Eller and the Great Carroll, is the offering this week.

WHITE CITY (Paul D. Hows, mgr.).—In spite of the cold weather crowds continue to visit this resort. In the vaudeville theatre the bill consists of Allen Wightman, Mack and Dugal, Peter J. Smith, Musical Forrests, Maude Delmar and Lew Wells. Outdoor features in the new plaza by Cameron and Eph. Thompson's elephants are interesting. Will J. Dicker, coon brass band singer, is one of the extra attractions. Kryl and his band moved over from Riverview Park, succeeding Banda Rossa, and offer a program of popular and classical selections.

SANS SOUCI PARK (Leonard Wolf, mgr.).—The vaudeville bill at this park includes Flo Adler, Frank Hall, Walton and Williston and Pete Baker. The comfortable benches under shady trees are always filled with lovers of good music, which is furnished by the Banda Roma. The side attractions are receiving large attendance.

RIVERVIEW PARK (Wm. M. Johnson, mgr.).—The fireworks spectacle, "Fall of the Golden Gate," is more pretentious than originally intended. The production covers an area of ten acres and employs 500 people, including complete city fire brigade and equipment. Other new attractions secured by the management are "The Kansas Cyclone," "The Water Nymphs" and the "Vassar Vandeville Girls." A large circle swing will be installed during the week.

CHUTES.—A pony hippodrome has been added to the list of amusements. The mermaid act of Elter proved a strong feature and puzzles spectators by her marvellous amphibian practices. In the vaudeville theatre are Jessie Bellgard, Tony Reagan, Chas. and Joe Meuleyer and moving pictures.

BISMARCK GARDEN.—The North Shore rendezvous opened for the summer with Carl Bunge and his band as the chief attraction. During the summer a series of concerts will be given by other bands and orchestras.

COLISEUM.—Mr. and Mrs. Watrous are the soloists with Well's band, which has firmly established itself in favor. The program has been arranged to please the most fastidious lovers of melody and business continues good.

RAVINIA PARK.—Walter Damrosch and his New York Symphony Orchestra opened the summer season at this suburb resort, giving two concerts daily. The success of this organization at Ravinia last season prompted the management to prolong the engagement of Mr. Damrosch this year.

NOTES.—The Trocadero last week played to the largest business in the history of that theatre, exceeding all previous records. James F. Stevens, of the Le Brun Grand Opera Trio, was suddenly called to Minneapolis by the death of his brother in that city, and the "Il Trovatore" act at the Olympic was changed the latter part of the week to selections from "The Bohemian Girl" by the two remaining members. Lucy and Lucier are spending a three weeks vacation in their cottage at Muskegon Heights, Mich.

FRANK WIESBERG.

ALTOONA, PA.

PARK THEATRE, Lakemont (L. T. Shannon, mgr.).—Week 18: Bell and Richards, comedy musical act, well received; Marie Le Roy, very good; Cordownie Sisters in song and dance, pleasing; John F. Clark, excellent; The Be-Anos in an acrobatic act delighted the audience. The Le Roys, trapeze performers, free attraction, took well. One of the new amusements at the park is the "shute the chute," which will be in operation shortly.——NOTE.—I. C. Mishler and wife left on an extended trip of the Lakes and Mt. Clemens, Mich.

C. G. C.

ATLANTIC CITY, N. J.

YOUNG'S PIER (H. Myers, mgr.).—Week of 18: The Kitabanza Troupe of Japanese made a big hit with their mixed acrobatic and juggling act; The Astaires, dancing act, good; Doherty's Poodles pleased matinee audiences; LeClaire and Hart, comedy strong men, strong hit; Two Pucks, singing and dancing, fair; Frank Mayne and company, "The Sexton's Dream," fair; Peggy Fox, singing, fair.——STEEPLECHASE PIER (Giles Clements, mgr.).—Marseilles, contortionist, was big hit; Pete Shaw, acrobat, good; Adams and White, musical act, good; Baby Tweed, singing and roller skating, fair; Massey and Clemence, blackface, good; Keene, comedy juggler, fair; Irene Latour and her dog Zaza for the third week, good; Ed Mora, illustrated songs, good.——GUVERNATOR'S THEATRE (Sid Fern, mgr.).—The Vanos, handcuff act, for the second week scored big; William Robbins and Lydia Treuman, singing act, good; Kaufman Sisters, acrobats, big hit; The Three McKees, change artists, good; Alvora, singing, good; Somers and Lau, conversationalists, fair; The Bartels, acrobats, good; LaTour Sisters, singing and dancing, fair; Two Rays, roller skating, good; Stanley Brobst Trio, singing and dancing, good; The Healeys, sketch, fair; Kit Karson, novelty shooting, good, and Bailey and Fickett, acrobats, good.——STEEL PIER (J. Bothwell, mgr.).—Murphy and Gibson's minstrels are still doing a good business here.

S. WACHTER.

BALTIMORE, MD.

ELECTRIC PARK (Schanberger & Irvin, mgrs.).—Week 18: Bill opens with The Quaker City Quartet, excellent; Jacob's Dog Circus, splendid; Carnelli and Eddy, comedy jugglers, entertaining and unique; Lillian Le Roy, pleased immensely; Doherty Sisters captured the entire house. The open-air feature, the Edgetoris, male and female trapeze artists, took well. The concerts still continue, as well as dancing and other attractions.——RIVERVIEW PARK this week has the opening of the new gondola lake, with a fort in the middle of the water. The fort will be illuminated and the gondolas will be equipped with electric engines. Work on the Roman Arch is nearly completed and the wiring is in. The Royal Artillery Band, Senor Alla, leader, still continues popular.

G. J. WOLFF.

BINGHAMTON, N. Y.

WHITE CITY (William Kendal, mgr.).—Week 18: The vaudeville bill at this resort is an unusually strong one, with the best acts seen at the resort this season. Hume, Cain and Hoey, the harmony singing and comedy trio, who leave shortly to fill their European engagements, proved a surprise to the patrons; the work of Milton and Kelser on the triple bars is unexcelled; McNamee, the clay modeller, provoked laughter with his peculiar characters, and MacNichols, the champion roller skate dancer, and his dog Jip were well received; Elliott and Neff, the comedy singing duo, scored a big hit.

JOGGERST.

CINCINNATI, O.

ZOOLOGICAL GARDENS (Walter M. Draper, Sec'y).—Innes' Band, with the following soloists: Herman Bellstedt, cornet; Vaclav Jiskra, string bass; Toni Sarli, clarionet, and H. J. Williams, harp. On Wednesday evening a ragtime concert was given which proved one of the strongest drawing cards of the season. Each number was given in an artistic manner. A novelty in the way of outdoor music was the solo playing of Mr. Jiskra, double string bass. Paine's "Last Days of Pompeii" (A. L. Dolson, mgr.), which has been exhibiting here for the past two weeks, gave a vivid reproduction of the eruption of Mt. Vesuvius.——CHESTER PARK (I. M. Martin, mgr.).—This week's attractions in the vaudeville theatre are: Laura Davis, singing comedienne, very good; Brothers Gloss, statue posing, very artistic; Sisters Batcheler, singers, dancers and musicians, big hit; Mme. Luba de Sarema and her trained animals, who held over for another week; Chester Park Opera Company in "The Rounders." Next week: "Belle of New York."——LAGOON (J. J. Weaver, mgr.).—Lionel Legare, equilibrist, remains another week, giving free outdoor exhibition. In the theatre Herbert and Willing, singers and dancers, made a big hit; Mantell's Marionette Hippodrome was interesting; The Aherns, acrobats, did some good head-to-head balancing. Mlle. Marie, fire dancer, and Sanders, Dean and Sanders in a sketch called "A Timely Lesson" were well receive.——CONEY ISLAND (Anderson & Brooks, mgrs.).—Bryant's Minstrels continue another week. The performance this week is much smoothers than the first week. Bert Melburn, John Cartnell, Billy McKee, George Van and D'Arcy Campbell were the hits of the show.

H. HESS.

COLUMBUS, O.

OLENTANGY PARK THEATRE (Will Prosser, mgr.).—The Kleins, clever; Lillian Ashley pleases; Estelle Wordette and company took well; the Four Dancing Harrises pleased; De Onzo and McDonald are appreciated.——UNDER CANVAS.—Ringling Bros., 18.——INDIANOLA PARK.—Burdlow Trio, fair; Pat Conway and his band, well received.

Cobb's Corner

JUNE 23, 1906.

No. 17. A Weekly Word With WILL the Wordwright.

Call and see me about that SKETCH, that ACT, that SONG, that PARODY.

'Twon't cost you anything to talk it over.

If your "turn" needs a half-sole and heel, or a patch, bring it to

WILL D. COBB
WORDWRIGHT
Theatrical Exchange Bldg.,
1481 BROADWAY,
NEW YORK CITY

DALLAS, TEX.

LAKE CLIFF (F. H. Parry, mgr.).—Week of June 17; Zoa Matthews, proved the hit of the bill; Tena Julian, revealed a beautiful soprano voice and made a hit; Daisy Ford, pleasing; Sydney Aspland, very pleasing; Lew Newcomb and the American Male Quartet proved a success; Warren Chase, acceptable; Jack Martin, fine.

E. A. A.

DES MOINES, IA.

INGERSOLL PARK (Fred Buchanan, mgr.).—Week 17: Clayton White, Marie Stuart and company in "Paris"; good; Steely, Doty and Coe, musical act, excellent; Roder-Lovell Trio, comedy bicyclists, good; Wells and Sells, comedy acrobats; Hallan and Hayes.——EMPIRE (M. J. Karger, mgr.).—Closed June 17. Will reopen early in August.——IOWANA PARK (W. R. Gourley, mgr.).—Week 17: Royal Opera Company in "Mikado"; excellent business.——UNDER CANVAS.—Gentry Bros.' Dog and Pony Show, 8, 9, popular and played to capacity business. Ringling Bros. have their advance paper up.

H. V. REAVER.

EASTON, PA.

ISLAND PARK (D. E. SeGuine, mgr.).—Week 18: Lew Simmons and Tommy Harris, well liked; John T. Hanson and Maybel Drew, "The Village Bill Poster," caught the audience and received liberal applause; Jack Symonds made good with his monologue; the Marvellous St. Julian, gymnasium expert, presented a very clever and entertaining act; Murphy and Andrews, entertainers, gave a little of everything and made good; Pierce and Opp, German comedians, went big. Pictures closed.

MAC.

ELKHART, IND.

CRYSTAL THEATRE (Jack Bentham, local mgr.).—Week 18: Colburn and Francis, good reception; Ashton and Earle, moderately successful; Blanche Freeman, illustrated song, takes well; Lewis and Harr, hit.——UNDER CANVAS.—The J. Frank Hatch Shows under the auspices of the Firemen's Benevolent Protective Association are drawing fair sized crowds. Show medium.——NOTES.—The Bucklen Theatre Vandeville has closed its doors due to lack of patronage. House has been a loser from start. Ill Henry, whose troupe is summering here, has left for his mines in Idaho. He states he will return the latter part of July to make preparations for next season.

C. A. B.

ERIE, PA.

WALDAMEER (Thos. Maloney, mgr.).—Bill for week 18 included: The Lovetts, acrobats; Lee White, singer; Baby Owen and company, in a juvenile sketch; Joe A. Hardman, comedian, and the Wolf Brothers, acrobats.——FOUR MILE CREEK (H. T. Foster, Mgr.).—Program commencing 17 presented: La Adella, dancer; Tom Moore, coon song shouter; Bud Farnum Trio, musicians; Don and May Gordon, bicyclists, and Will Fields, comedian.——NOTE.—Roller skating is very popular at Four Mile Creek.

L. T. BERLINER.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edwin F. Galligan, mgr.).—Melville and Conway, comedy sketch, were the features of the bill of 17. Their comedy is clean cut and well received. Master Slater was fair with his songs; Fannie Frankel, formerly of "The Runaways," was successful with her songs; Warren and Rockway, comedy musical act, fair; Gordon Eldrid failed to please with his monologue. Moving pictures closed.——COOK'S PARK (Harry Laurance, mgr.).—The Two Racketts are the headliners week of 17. Their comedy sketch, "The Steeple on the Hill," was well liked. Andy Rice, Hebrew comedian, fair; L. DeArlen's contortion act pleased; Scott and Wilson, comedy, good; Ozavs, comedy jugglers, made a hit.——THEATORIUM (West & Vreuon, mgrs.).—This house opened 13 with five-cent vaudeville. Good houses have been the result of their excellent offering.——NOTES.—The Elks had a great week. They brought the Cincinnatus Amusement Company's "Feasts and Furies" here. This production is a winner. Five hundred people are used in it. The vaudeville acts are numerous and for the most part good.

ROBERT L. ODELL.

FRESNO, CAL.

NOVELTY (J. Edwin Venio, mgr.).—Week 11: Harry De Lain as "the giddy old maid" was well received by a large audience; Geo. F. Keane in illustrated songs opened the show and won approval; The Gregons in a singing act were also well received, the woman of the team being very clever; Bernard Novelty Company closed the show with a sketch which kept the audience in a roar of laughter. There are two sets of moving pictures this week. Capacity business.——EMPIRE (W. A. Hoen, mgr.).—Week 11: Bimbo, comedy acrobat, went fair; too much stalling in this act. Miss Cora Hoen sings the illustrated song; she went big, being a great favorite here. Hall and Lorraine in a sketch, "The Book Agent," have a good act, the man being excellent in his imitations of birds and animals. The Golden West Comedy Four, colored performers, scored. Pictures of the San Francisco earthquake and fire closed the show. Business good. BOB.

GRAND RAPIDS, MICH.

RAMONA (Louis J. Delamarter, mgr.).—Week 17: "The Chimney Sweeps," headed by Fanny Ide, late of "The Isle of Spice," are the headliners; the dancing is a special feature and scored heavily. E. W. Eckert and Emma Berg, who are old favorites here, have a new operetta called "Master and Pupil," in which they pleased with their singing. The act concludes with their funny "Cat Fight" burlesque on grand opera. Thomas Keough and Ruth Francis were seen in the one-act play, "The Way He Won Her." Mr. Keough makes four complete changes and his characters are well done. The imitations of Sam Bernard and John Ransone were but fairly done. Herbert and Rogers, last seen here with A. G. Fields' Minstrels, have a fair act. Harry Edeson and his dog Doc do a musical comedy turn that pleased. The Ramonagraph has the moving pictures of the Olmpian games at Athens, which are very good. C. H. HALLMAN.

ITHACA, N. Y.

RENWICK PARK.—The park opened June 4. Week of June 11 made amends for the preceding week. Libby and Trayer proved a drawing card. Garry Owen and mother went strong. Mozarto, musical, fine; The Val Vinos, excellent, and Woodward, tambourine expert, very good. June 19: Show up to the standard. Seeback, good; Polk and Polk, good; Frank Burt, fair; Burkhardt and Berry, very good; Youngs and Brooks, fine. ——NOTES.—A. J. Stastney, pianist, on account of inflammatory rheumatism was forced to retire temporarily from Renwick Park. Prof. Becker has replaced him. The Tompkins House is the theatrical resort here. J. B. HERSON.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—A fine bill was presented week 18. The Six Glinserettis did some good acrobatic work; Dan Quinlan and Keller Mack had a rapid-fire talk named "Traveling Dentist"; Americus Comedy Four, songs and comedy; Henry and Francis in "The Janitor," and Ida O'Day, musician and singer. Attendance good. L. T. BERLINER.

KANSAS CITY, MO.

FOREST PARK (Lloyd Brown, mgr.).—Rosatti's Royal Italian Band played a return engagement week 17 to good business. Nellie Turnwall, soprano, pleased. At Hopkins Theatre Macart's monkeys were the headliner, scoring big hit with children especially. Avon Comedy Four, Dixon Brothers, the Vivians and Ruder Brothers completed bill. The Johnstown Flood still continues to be a liberally patronized concession.——ELECTRIC PARK (Sam Benjamin, mgr.).—Week 17: Excellent business with Ellery's Band as chief attraction. Open-air act, Harry DuBell, bicycle rider. In the German Village Connelly, Neff and Connelly, eccentric dancing and singing. Lockhart Sisters gave a clever turn, making several changes. Guy Woodward sang. Alsace and Lorraine play on all sorts of musical instruments. The Mystic Chutes and the Alligator Farm continue to be very popular concessions.——FAIRMOUNT PARK (Ben Rosenthal, mgr.).—Business still big at this pretty park. The management has installed continuous vaudeville in place of musical comedy. FAIRPLAY.

LEAVENWORTH, KAN.

PEOPLE'S (Chas. Cunningham, mgr.).—Week 17: Cook and Oaks, good sketch, pleases; the Great Rousell, clever ring and trapeze act; Del-A-Phone, mimic, does excellent; the Mozarts, slap shoe artists, much applause and well deserve it; C. E. Haslett, illustrated songs, continues to make good and is well liked here; Peoplescope. LEE J. LOGAN.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, mgr.).—Bill this week gives satisfaction. Howard Dotson, clay modeling, clever; Berrian and Mackin, singers and dancers, good; Phil Conner, illustrated songs, pleased; Caylor and Jefferson in "A Woman's Way" fair: Kinodrome.——DOWLING (J. E. Dowling, mgr.). —Jennie Bentley, foot juggler, very good; Hope and Theis, sister act, ordinary; Harry Jones, illustrated songs, poor; Chas. Heclow, comedian, made good; Sunetaros, Japanese wonders, good; moving pictures. REVILO.

LOUISVILLE, KY.

FONTAINE FERRY PARK (Wm. Reichmann, mgr.).—Week of 17: The Rossow Midgets are the headliners on the bill. They do some very fast acrobatic work and close with a comedy boxing bout. The Bowery Boys' Quartet do some singing and dancing which is fair. Katherine Dahl sang some fair songs. Charlie Rossow, the midget, in impersonations of great bandmasters, was good. Bailey and Austin, "The American Beauties," are not billed as the headliners, but should be. Their burlesque work was funny and they scored a hit. ——NOTE.—Erlinger's Band is still furnishing the music for the free concert. Beatrice Fischer, the soloist, is fast making herself a prime favorite here. CHARLES SYLVESTER.

MILWAUKEE, WIS.

NEW CRYSTAL THEATRE (F. B. Winter, mgr.).—Week 11: Nell Moran, Dan Baker and company (late of "The College Widow" company) as headliners in new playlet, "The Man and the Boy," in three scenes, introducing novel effects with the aid of moving pictures. This is the Moran-Baker company's first appearance as vaudevillians and they scored a hit. Ernie and Henneger have a unique act. Both men are monopedes. Cameron and Flanagan, singing, talking and dancing, caught the audience. Conkey, juggler and monologist, clever. Coming 18: Adonis Fayblo, contortionist; Herald Square Comedy Four, Sisters De Veau.——WONDERLAND PARK (J. Whaling, mgr.).—Business rules good despite the zero weather which prevails. Bill week 17 (special): Kann War Airship. J. C. BUSHON.

MINNEAPOLIS, MINN.

Gentry Bros.' shows are holding forth to good business. In addition to the animal acts they have a troupe of Japs and the Loretta Twins Trio, the latter a kid bar act which appeared with success at the Orpheum last season. Hagenbeck Shows come July 2 and Ringling Shows July 6. The town is billed to a finish in consequence. Ringling Shows are at La Crosse July 4, Red Wing 5 and St. Paul 7. Forepaugh-Sells Shows are at Winona July 4. Hale's Fire Fighters play Winona June 26. Wonderland continues to get good business from both St. Paul and Minneapolis. The Four Alvanos and Dan Lamont's animal circus are the free acts, while the Johnstown Flood continues. Up at Wildwood, north of St. Paul, the B. E. Gregory "Fighting the Flames" has been under water for two weeks on account of the breaking of a White Bear Lake dyke. The show will probably open Sunday, 24. The regular band concert season at the Lake Harriet Pavilion Roof opens 24 with the Oberhofer Orchestral Band. Concerts will be given every evening and on Sunday afternoons until July 29, when Liberatti and his band come in for four weeks of two a day. The annual encampment of the G. A. R. will be held here week of August 12 and local showmen are acting accordingly. CHAPIN.

MONTREAL, CAN.

RIVERSIDE PARK (Al E. Read, mgr.).—Week 17 opened to bad weather. Zimmerman's band concerts continue strong. The Millman Trio are a feature; have an excellent act. Young, a juggler and balancer on the Jap style, has a good act with exceptionally pretty settings. The Four Fausts, acrobats, gave good act. Kosonsa, illusionist, is good. Clark's dogs and ponies next week.——DOMINION PARK.—Week 17: The concert by the Vander Meerschen band took well. Herman Weedon's lions are the feature act. The Foresters held a three days festival here this week.——SOHMER PARK (Lavigne & Lajole, mgrs.).—18 opened new bill. Lavigne's band concerts are popular. The Manello and Marnitz troupe of acrobats are the feature act. Well liked. Herbert's dogs, fine; Skatinella, good; Heugler Sisters, clever; Louis Cyr and Decarle, strong men, give a remarkable exhibition. AL M. PRENTISS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Week 18: The bill this week was well received and includes a few newcomers at this house. The Laskey-Rolfe Quintet, composed of four cellos and a bass viol, render pleasing selections; The Three Dumonds, Parisian street singers have been heard here before and with their singing and violin playing repeat their former success; Winona Winters, a daughter of Banks Winters, an old-time minstrel, gave imitations, being especially good in her ventriloquial numbers; The Masses do a novelty juggling act; The Boldens, colored song and dance team, went as well as the majority of performers in their line; Stinson and Merton won't let you go to sleep, but they should dig up some new "cou"; May Vokes and company in a new sketch labelled "A Model Maid" carried off the honors. As an eccentric comedienne Miss Vokes is one of the best that has appeared at this house in some time. The support was capable. Motion pictures were good.——OLYMPIC PARK (Hans Weaver, mgr.)— Week 18: "Boccaccio" was the offering of the Aborn Opera Company this week, with Edith Bradford, Laura Moore, Carrie Godfrey and Jack O'Neil, all newcomers. The performance was quite the best so far this season.——ELECTRIC PARK (C. A. Dunlap, mgr.).—Week 18: A good show at the Rustic Theatre. Those here are: Richy Craig, with his novelty phonograph conversation act; Christy and Willis as the tramp and soubrette, good; Sam Soda, sang; Wentworth and Vesta with a dog were good and the Three Madcaps, young women who do an acrobatic turn, work hard and go great. They probably will remain over another week.——HILLSIDE PARK (Wm. Thaller, mgr.).—Week 18: Olive Swan, Bob Mason, Sam Scovel; Mamie Fisher, the "Slide for Life Girl"; Nebraska Bill, with the rest of the cow boys and girls; Prof. Archie Griffen, the balloonist. The ballroom, roller-boiler and vaudeville show are all still attracting the crowds to this park.——NOTES.—William Whittle, the ventriloquist who played Electric Park last week, had a narrow escape from death in a trolley accident while returning home after the evening performance last Friday. The car was crowded with people returning from the park and was struck by a runaway sand car on a grade. Mr. Whittle was accompanied by his wife. Fred Stanton, the comedian of this city, has been engaged to play the part of the football coach in "The College Widow" for next season. He formerly did monologue. Mattie Blake, the "show girl," will form a partnership in the near future and enter vaudeville. She will write all her own songs. A special drop will be carried. Andrew and James, contortionists, are rehearsing a new novelty act for next season. It will be called "Lather Go; or, A Close Shave." JOE O'BRYAN.

NEW BRIGHTON, PA.

John and Mamie Conroy, singing and dancing, fair; Nellie Nice, singing, fair; Bartlett and Collins, comedy sketch, good; John P. Rodgers, singer, good voice; DeVau and DeVau, musical act, the best seen here. WM. LYTTLE.

NEW BRIGHTON, PA.

JUNCTION PARK (S. Hanauer, mgr.).—The bill for week of 18, better than one of last week, includes: Johnny and Mamie Conroy, who made quite a hit; Nellie Nice, singing, fair; Bartlett and Collins, fair; John P. Rodgers, good, and De Veaux and De Veaux, poor. C. V. D.

NEW ORLEANS, LA.

WEST END PARK (Thos. S. Winston, mgr.).—Week 17: Anna Franklyn, excellent; Gillihan and Perry have some talk that reeks of the melodrama. Lavine and Leonard and the Fredericks Family completed the bill. Fischer's Band received unstinted applause. Business is excellent. Bill 24 contains The Rosaires, Reckless Reklaw, Gillihan and Perry and Anna Franklyn. O. M. SAMUELS.

PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—Virginia Earl and her Six Johnnies scored as the chief offering on this week's bill. With the "girl act" number being worked to a point of suffering, the "boy act" given by Miss Earl and her sextet of young men was a pleasure. A Seymour Brown has replaced L. R. Berry. For the first time during his several visits here Harry Davenport met with a complete frost by tryng out something which he labeled "Some English Types." It consisted of a "burglar song," which was meant for a satire, and another about "styles of girls not to marry." Both were equally bad. Once was enough, however, and his old act was substituted after the first performance, and went as well as ever. The Orpheus Comedy Four also proved disappointing. Heretofore this quartet has met with much approval here, but on this trip their singing was far below the average and the introduction of a tableaux with a song about home and mother, aided in the downfall. Tony Wilson, Heloise and the Amoros Sisters were put on as one act. Their offering consists of a melange of juggling, dancing, singing and horizontal bar and trapeze work. Each in turn won its share of the honors. The act was divided into two numbers later and continued to please. The three women are sisters, all clever and look well, while Wilson does good work on the bars for so heavy a man. Argyro Kastron, a violinistc, made her first appearance here. She pleased. Mr. and Mrs. Perkins Fisher repeated their "Half Way House" and it was well received. James A. Kiernan, of "Florodora" fame, introduced "The Taming of the Beast." The sketch is written on much broader lines than are generally acceptable in this house and the blue pencil cut quite a figure after the first performance. There are no redeeming features about the act or the work of the people in it, although Stella Beardsley looked very pretty. The Three Seldoms, in artistic statuary poses were good, as were Lillian Mills and Elida Morris, two of Ned Wayburn's Minstrel Misses, who gave an abbreviated "first part"; Harry Evans, the boy vocalist; Ed Estus, equilibrist; Miles and Rickards, who sang well and had some poor comedy, and George Neville and company, who up on "A Cold Deal" after the pictures, made up the list. Business, which might be considered good considering the time of season, continued at the three houses which offer a summer season of stock burlesque. The company at the Trocadero is billed as "The High School Girls," probably in honor of the sweet girl graduates who are having their annual innings. The vaudeville bill in connection is fair. The Bijou Stock entertained well-filled houses, with Edna Davenport and others adding specialties. Lottie Gilson was an added feature of the week's entertainment at the Lyceum. KINKS.

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PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.).—An excellent bill is pleasing big audiences. Claude Gillingwater and his comedy company present "A Strenuous Proposal." Mr. Gillingwater plays dual roles and his drunken vulgar suitor shows a power of character study that entitled the actor to the praise that has preceded his first appearance here. He was ably assisted by Carlyn Strelitz and Edith Hinkle. The Eight Allisons repeated their former triumphs. Enjoyable comedy and music is given by Stanley and Wilson. The young woman has an excellent soprano voice, while the man is a clever German comedian. John and Bertha Gleason, assisted by Fred Houlihan, have a splendid dancing and musical turn. Ben Welch caught a whirl of applause on his entrance and kept everyone in a fine humor with his Hebrew witticisms and parodies. Smirl and Kessner with graceful dancing and good acrobatic work went well; Diamond and Smith, good; Garry Owen and company, in varied entertainment; Clark's Dogs and Ponies; Niblo and Riley, eccentric dancers; Brazil and Brazil, Brown and DeLores round out the bill.. The members of Harry Davis stock company arrived here Monday and immediately began rehearsals of Cecil Raleigh's one-act drama, "The Spy." Marion Ballou, Charles Abbe, Minna Phillips, George Probert and Alice Gale are the leading members, while Oscar Eagle, of the Liebler forces, is the managing director.——PARKS.—The Kilties Band entered upon a two weeks engagement at Luna Park this week and with the high diving Norins comprise the free attractions. Two new permanent attractions opened their doors at Luna during the past week, Aza, "the electrical girl," and the Hindoo illusion, "The Flying Woman." At Dream City Manager Cunningham presents Diavolo and his loop act. Holcombe's Band has been re-engaged, the Kimura Japanese Troupe will remain, and on Wednesday evening another fireworks display was given. At West View Park the Grand Army Band of Allegheny give concerts and the Butler Brothers present their "Dare Devil Leap for Life." Many picnics will be held here. At Kennywood Park the Herald Square Opera Company present a musical mix-up, "A Trip to India." Mayer's Band gives daily concerts. At Calhoun the Pan-American Minstrels hold forth. Oakwood has Dannhardt's Second Brigade Band, assisted by Edwin Kelly, whistler, and Cliff Farrell, monologist. At Southern Park Nirella's popular Fourteenth Regiment Band heads an entertaining bill. MADAME PITT.

PUEBLO, COL.

EARL (G. M. Morris, mgr.).—Week 18: Brydon's Dog Circus, Four Cycling McDonalds, Stoddard and Wilson; Peck and Peck, comedy singing sketch; Oscar Walsh and others. Good attendance week of 11.——LAKE MINNEQUA PARK (Joe Glass, mgr.).—Week of 18: Gagnon-Pollock stock company in "The Gambler and the Lady." Liberatti's Band, 22 to 23. Very heavy attendance week of 11. E. D. SCOTT.

SALT LAKE CITY, UTAH.

BON TON (J. H. Young, mgr.).—Week 11: La Mar, the eccentric monologist; Henry Fink, Hebrew specialty, good hit. The White Lo Lo in magic, illustrated song, moving pictures and the two charming little girls, Inez and Odey, in song and dance. Fair patronage.——NEW GRAND (R. J. Riddell, mgr.).—14-16: A good company in "Sunny Africa," with San Francisco disaster pictures.—— ORPHEUM (P. G. MacLean, mgr.).—Orpheum Stock Company in "Old Heidelberg" filled the house all week.——CASINO PARK (Wm. Guiney, mgr.).—Week 11: Zinn's Travesty Company in "Morocco" was popular. This is one of the most frequented shows in the city.—— LYRIC (Wm. Guiney, mgr.).—Week 16: Bittner company in "Northern Lights." Good company and business. JAY E. JOHNSON.

SAN FRANCISCO.

CHUTES (John Morrisey, res. mgr.).—Week June 11: Karno's London Comedy Company, Frank and Bot, Probst, Kelley and Violette, Argenanti Trio, Foster and Foster and the Francellas.—— WIGWAM (Sam Harris, mgr.).—This tent theatre opened Monday evening with packed house and a fine show with the exception of the opening act, which was promptly closed. The audience was one of the roughest crowds seen in a theatre in a long time and evidently did not attend the opening with any desire to witness the performance, but simply to have a good time, which consisted principally of hooting and yelling at the artists on the stage. Each act was received with jeers, and such acts as T. Nelson Downs', Joseph Calahan's and Musical Bentleys' were simply wasted on an audience of this kind. The bill included T. Nelson Downs, Joseph Calahan, Musical Bentleys, Jones Sisters, Leeds and Leeds, Jean Hathaway and pictures. B. D. C.

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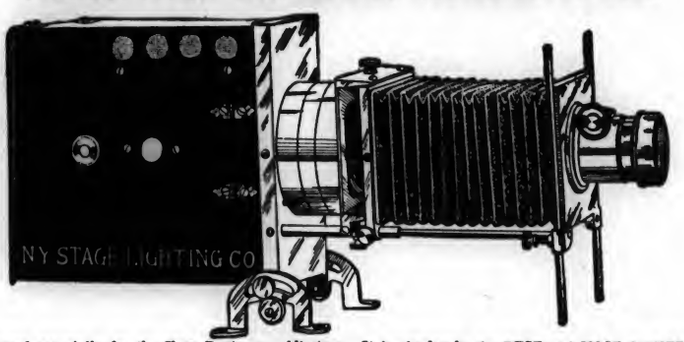

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BIJOU (Wm. C. Trida, local mgr.).—Bill for week 14: Hungarian orchestra in high class musical selections, pleased; Bill Sheridan, comedian, fair; Barry and Patrick, comedy sketch, good; Eldorado Trio do a fairly good singing act accompanied by their own music; Fannie Hatfield and company, the dancing statues, the hit of the bill, took several bows each show; Marshal and Ewing, comedy sketch, well liked; Chisley and company, dramatic sketch, a very good dramatic act, something out of the ordinary and pleased; Swain and Powers, singers and dancers, very good; Loveland Family, musical act, know how to handle very difficult music. Closing with two sets moving pictures. Good business.
WM. J. McILRATH.

SANDUSKY, O.

CEDAR POINT (George A. Boeckling, mgr.; Col. R. J. Diegle, mgr. theatre).—Lizzie Weiler, a clever little trick pianiste, is the headliner here this week; Cook and Stevens, colored, are good; Berger Brothers, comedy acrobats and equilibrists, have fair act; W. H. Mack and Ida H. Elliott in "The New Minister" have a clever sketch. Morris and Shayne have charge of the booking this season.——HISTORIC JOHNSON'S ISLAND (Capt. C. L. Goodsite, mgr.).—The moving picture show, The San Francisco Earthquake, under the management of Miss Jessamine Woods, still attracts large audiences and is a good attraction.——NOTE.—The new Colonial Amusement Hall at Put-in-Bay Island was opened to the public Sunday, June 17. It is under the management of T. B. Alexander, a well-known theatrical man.

SHAMOKIN, PA.

EDGEWOOD PARK (Joseph West, mgr.).—Bill 18: The Brownings, comedy act, pleasing; Viola Dubal, vocalist, good; Miller and Hunter, comedian, ordinary; Robin, comedy juggler, good; Deely and Austin, singing and dancing, fair. Coming week 25: Mlle. and Delome, Degraff Sisters, Terry and Elmer, Billy Barlow, Hanley and Flynn.
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B. T. ROBERTSON.

TOLEDO, O.

CRYSTAL (Geo. W. Lawrie, mgr.).—Week of 18 an exceedingly good program includes Archer and Carlelle, two clever women in Dutch songs and dances. The Three Trillers, rag builders, are well up to the standard. Will C. Baker is a pleasing singer, while Eddie C. Hays is exceptionally good in monologue and has some really funny songs. Stephen and Abpel, two very fine sketch artists, and the Kinodrome, with "the invisible man," complete the bill. Attendance has been good since the opening of this house last month.——THE FARM (Joe Pearlstein, mgr.).—May 18: Good bill, big house. The acts are Meinotte La Lola Trio, comedy act on wire, good; the Schubert Quartet, fair; Willie Dockray is a favorite in blackface monologue; the Harts, singers and dancers; Florence Reeves is a really clever violinist; J. H. Hutchinson and company make all they can of a mediocre sketch termed "The Yule Smasher." Moving pictures close the show.——NOTES.—Manager Lambkin announces that the Arcade will not reopen before September, as extensive alterations are contemplated. J. C. Morris, of Luna Park, Pittsburg, was here this week and has made arrangements to put in an attraction at Walbridge Park, which is to be ready by July 4.
SYDNEY WIRE.

TORONTO, ONT.

SUNNYSIDE GARDEN THEATRE (E. Brooker, mgr.).—Jack Franklin with his fine illustrated songs was held over week of 18. Miller and Edwards, singing duo; Brown and Cobay in a sketch; Roberts and Wright, picture song act, and new moving pictures shown by Prof. Green. Good attendance.——HANLON'S POINT (L. Solmon, mgr.).—Will H. Beasley, the wonder, was the headliner week of 18 and took well. Others were Leon Adeline and Rice, jugglers; Helen Trenville, lyric soprano; John T. Kelly, mimic and comedian. A special attraction was Seymour's Comedy Dogs. Big crowds at this popular resort during the week.
HARTLEY.

TRENTON, N. J.

LAKE SIDE THEATRE, Spring Lake Park.—The bill week of 18 is one of the best so far this season; it is the first week under the new agents. Carl Boehmer, magician, led the bill and did some clever stunts. Quigg and Mack, eccentric comedians, were good. The Great Richards, female impersonator, is clever; his dancing was graceful. Sterling Trio was compelled to respond to encores. Topack and West did a comedy sketch, very clever. Mlle. Danna, serpentine and fire dancer, another "Papinta," very good. The slide effects were beautiful. Electric Theatre has for its attraction "Since Father Went to Work."
H. B. H.

WORCESTER, MASS.

LINCOLN PARK (Sanford Wallin, mgr.).—Week 18 includes: The La Vails in a trapeze act; Charles Kenna, monologist; Mudge and Morton in a musical act; Donovan and Arnold, rapid fire artists, and the Baker Troupe of cyclists. All are doing very well.——PINEHURST PARK (J. F. Donovan, mgr.).—Massey and Cramer in a musical act opened the show and pleased; Waldo Whipple, blackface comedian, was good; McLain Sisters in singing and dancing act did well; Cook and Hall have a good musical act; Majune in singing act was entertaining and Morrison and Berwick closed the bill with a fair song and dance act.——WHITE CITY (H. H. Bigelow, mgr.).—Lee W. Schuyler, high diver, and Bending Bonda, a contortionist, are the free attractions this week and both are making good.——NOTES.—The female member of the Baker Troupe of cyclists slipped and fell on the wet stage at Lincoln Park last Monday, sustaining slight injuries; she continued her act under painful difficulties. The Galveston Flood has been added to the many attractions at the White City.
HARLOW L. STEELE.

YORK, PA.

HIGHLAND PARK.—The Highland Park Stock Company opened its season week of 18 with "The Charity Ball" and "The Three Guardsmen" to capacity business. Between the acts Pearl Lytell, Wilbur Mack and George P. Randall go big. The roster of the company is as follows: N. Appel, manager; Roger Baker, Edmund Abby, Wm. J. Townsend, Chas. Price, Geo. Randall, Wilbur Mack, Wayne Darby, Wm. Nelson, Ernest Bean, Louis Lytton, Josephine Price, Pearl Lytell, Irene Gordon, Marion Sherwood and Helen Grayce; also Bill Stouffer, "props."
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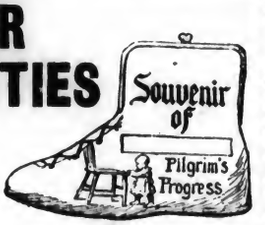

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GRAND RAPIDS PRESS, FEB. 26TH.

Wilbur Held, blackface monologist and parodist, had several new things to offer, among which his parody on "Yankee Doodle Dandy" called him back several times, as did a new parody on "In the Shade of the Old Apple Tree."

WASHINGTON POST.

The St. Onge Brothers, in a comedy cycle act, and Wilbur Held, in a monologue, being the leaders.

PHILADELPHIA ENQUIRER, NOV. 14TH.

Wilbur Held gave a bright monologue.

BOSTON JOURNAL, JAN. 23D.

Of the olio, the minstrel presentation by Mr. Wilbur Held deserved special commendation because of the artistic manner of his impersonation.

PITTSBURG DISPATCH, OCT. 24TH.

Wilbur Held does a black face act, singing some songs, and telling a few new stories. His singing of "Everybody Works But Father" was good, and made quite a hit.

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Enter young man, lodging to find;
Enter young girl, who cries all the time;
Saxaphone solo, music thats' sweet.
Enter Old Maid whose talk is a treat,
Transforming of cot-bed to a warship.
Playing on port holes, this is a sure hit.
Enter the Bowery girl, whose first name is Liz,
Then Jimmie, her pal, right onto the biz.
A song and a dance that is the best ever
The musical doll-rack; that's certainly clever.
If this puzzles you and you want the key
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WILLIAM COURTLEIGH

& CO. In "UNDER THE THIRD DEGREE"

By R. C. MacCULLOCH

Journal: The performance Mr. Courtleigh gives is interesting far above the average of the usual head line act. He approaches his work sincerely, in "The Third Degree" his makeup in all the roles is very good and he depends not a little upon this fact. He is able to vary his voice and his stature, his attitude and gait and is an actor with a forceful manner of delivery.

Chronicle: Unlike many of the graduates from the legitimate, who invade the vaudeville field for a time, William Courtleigh, who is the headliner at the Majestic this week, actually succeeds in making good for the double reason that he has an attractive sketch and possesses a genuine ability as an actor. His vehicle, which is called "The Third Degree," is an American adaptation in brief of Jean Jaumillianrand's story which has formed the basis for Henri De Vries' play, "A Case of Arson." In this sketch Mr. Courtleigh represents nine different characters, each well drawn and consistent and all of them involved in a police examination which, in the Hugo of the inspector's office, is called "Taking the Third Degree." There is so much skill involved in the various characterizations that Mr. Courtleigh gets quite away from the commonplace methods of the ordinary quick change or protean artist. He represents in turn an Italian, a Jew, a German, an Irish policeman, a simple minded boy, a tough political boss, a Chinaman and an American, and does not fall at any time to preserve an artistic conception in a thoroughly dramatic manner. It is a long time since the vaudeville stage has seen a more satisfying exhibition of skill in this difficult art, and Mr. Courtleigh may thus be said to have succeeded where most actors fail. No doubt this is due to his wide experience as leading man to such artists as Maxine Elliott, Virginia Harned and with the Frohman companies in which he has had leading parts.

Inter Ocean: "The Third Degree" relates the story of a poor chap who set fire to his shop, and the investigation conducted by the police. Before the division captain the suspected man is examined, and several witnesses are called in. Bit by bit the story is gathered and pieced together, until at last the man is forced to a confession, and begs to be taken away to prison when he learns that his baby boy was burned in the fire. Courtleigh plays all the witnesses and the prisoner himself. The changes of costume and makeup are skillfully and quickly accomplished, and the various characters, including those of an Italian, a Jew, a German, an Irish policeman, a simple minded boy, a Chinaman, etc., are cleverly assumed. As each has some particular bearing on the story, they hold the little play well together, and last night's audience followed it with rapt attention.

Courtleigh displays greater versatility than he has previously been given credit for.

M. S. BENTHAM, Agent.

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Sept. 3—Keith's, Cleveland, O.
" 10—G. O. H., Pittsburg, Pa.
" 17—Chase's, Washington, D. C.
" 24—Maryland, Baltimore, Md.
Oct. 1—Keith's, Philadelphia, Pa.
Oct. 8—Keith's, Providence, R. I.
" 15—Keith's, Boston, Mass.
" 22—Moore's, Portland, Me.
" 29—Keith's, New York City.
Nov. 5—G. O. H., Syracuse, N. Y.
Nov. 12—Temple, Detroit, Mich.
" 19—Moore's, Rochester, N. Y.
" 26—Shea's, Buffalo, N. Y.
Dec. 3—Shea's, Toronto, Can.
" 10—Travel.
Dec. 17—Majestic, Chicago.
" 24—Haymarket, Chicago.
" 31—Columbia, St. Louis.
Jan. 7—Olympic, Chicago.
" 14—G. O. H., Indianapolis.
Jan. 21—Columbia, Cincinnati.
" 28—Hopkins', Louisville.
Feb. 3—Hopkins', Memphis, Tenn.
" 10—Majestic, Little Rock, Ark.
Other dates to follow.

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Variety Publishing Company,
Knickerbocker Theatre Building,
City.

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VARIETY

VOL. III., NO. 3. JUNE 30, 1906. PRICE FIVE CENTS.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

VAUDEVILLE IN THE MANHATTAN.

Joseph Hart and William A. Brady have secured a lease of the Manhattan Theatre for next season and will conduct it as a vaudeville house, probably booking through the William Morris Agency. The house has been condemned by the city for public improvements and will be given over to the McAdoo tunnel people. Work on the new tunnel has not progressed as rapidly as at first figured and it is not now expected that the ground will be required until next April. A clause in Hart's lease gives the McAdoo company the right to notify the new tenants to vacate within sixty days at any time during the life of the agreement.

KEITH OFFERS TO BUY CHASE.

B. F. Keith is desirous of conducting his own theatre in Washington and has made P. B. Chase, who has the booking right in the Keith Agency for that city, a proposition to withdraw.

Chase is wealthy and evinces a willingness to sell out if Keith will pay his price. Owing to the Government having condemned the present Chase's Theatre, requiring the ground for park purposes, the deal may be more easy of arrangement than under other conditions.

After next season the building will be torn down and a new house will have to be erected. A site three blocks below Lafayette square has been selected by Mr. Chase, provided he remains Keith's Washington manager.

K.-P. BACK TO PIANOS.

The difficulties between the Musical Union and the Keith-Proctor city theatres over the salary question may be the means of reviving the solitary piano player as the orchestra at Twenty-third Street and the Union Square until the matter is adjusted.

The union has posted a notice that members must not play in either house "until further notice." The management declare the union price will not be paid.

The orchestras in the two theatres have served notice that they will quit to-morrow (July 1). It is said that Emil Katzenstein, the Union Square Theatre orchestra leader, has tendered his resignation as a member of the union in order that he may be qualified to continue alone as the piano-player in that house after the others walk out.

Keith-Proctor may in the emergency recruit orchestras from other sources, although the piano playing scheme for over the summer is strongly favored.

M. A. SHEA RETURNS EMPTY-HANDED.

After spending six weeks abroad looking for foreign acts for the Eastern Burlesque Wheel companies, M. A. Shea, the agent, returned home on Wednesday with the statement that he had not booked one act from the other side.

Mr. Shea said that he did not see anything in the vaudeville line he thought suitable. The acts he would have taken were equally well liked by the foreign managers, according to Mr. Shea, and they have been booked far ahead, preventing an apeparance in America before their contracts are fulfilled.

James B. Delcher is organizing a vaudeville show for Asbury Park for the week of July 4.

EASTERN WHEEL HAS DRAWING.

A meeting of the Eastern Burlesque Wheel managers was held on Thursday at the offices of Hyde & Behman in Brooklyn, when routes for the coming season were drawn by the managers.

The season is of forty weeks, and the Eastern route sheet called for thirty-three houses and the same number of shows, leaving return engagements for seven weeks.

Included in the list of houses were the three Sullivan & Kraus theatres in New York, together with the former "Eastern" houses in Albany and Troy, these five having joined the Western Wheel. This will require more houses to be added to replace the missing five, or additional return dates.

While the failure of the Sullivan & Kraus firm to appear at the drawing is presumptive evidence that it has joined the opposition, it is not legally conclusive. It will become necessary for the Eastern Wheel shows to present themselves at the firm's houses and be denied admittance before a legal action may be properly based.

This course will be followed also with the Albany and Troy houses.

WESTERN GAINS TWO MORE.

The Gayety Theatre in Albany and the Lyceum Theatre in Troy have come into the Empire Circuit (Western Wheel of Burlesque). They were controlled last year by the Columbia Amusement Company (Eastern Wheel of Burlesque). Empire shows will play three days in each town, making a change of attractions twice weekly.

Together with this announcement by the Empire people comes the declaration that others of the Eastern Wheel house are about to join the rival camp. It is for this reason, declared a manager connected with the circuit, that the date for the annual drawings is being held up. The date will not be set until they are satisfied that there are no more Eastern Wheel managers to be picked up.

THE SULLIVAN-KRAUS TERMS.

According to the reported terms under which Sullivan & Kraus came or were coaxed into the Western Burlesque Wheel, the firm is to play the Western Wheel shows at its three New York City theatres on an equal division of the receipts. The shows are to play Sunday concerts under the same sharing arrangement. They have a "50-50" arrangement also on the ticket speculator concession, formerly the sole perquisite of the house.

The Western people are said to have paid Sullivan & Kraus a bonus of $10,000 and in addition agreed to assume all legal expenses arising from possible litigation by the Eastern Wheel in an effort to prevent the consummation of the deal.

HAMMERSTEIN HAS PHILADELPHIA SITE.

Oscar Hammerstein may sign the contracts for a Philadelphia vaudeville theatre and roof garden whenever he is so inclined within the next few days.

The building venture will be backed by a prominent merchant (not Wanamaker) of the sleepy town and the location is on Market street.

Mr. Hammerstein could have completed the arrangements Wednesday last had he so desired.

MANAGERS MUST SIGN CONTRACTS.

The various managers booking through the office of William Morris have been informed that they will be required to sign contracts, and as far as can be learned all have acquiesced.

The Morris policy in the past has been to leave all managers free to come and go. William Morris stated during the week that "this is the first I've heard of it." One of the managers said to a Variety representative that he had been so informed and intended to sign.

TO CONTROL DRAMATIC BOOKINGS.

The objective point for which the newly organized combination of dramatic managers in the Klaw & Erlanger fold aim is said to be the control of all dramatic bookings from "supers" to "stars."

Taking the cue from the vaudeville managers with whom they have been hobnobbing lately, the Klaw & Erlanger firm concluded to attempt to warp the shiny "five per cent" their way also.

While this will not be the sole purpose of the corporation, it is the main principle which has guided the managers into a corporation, and the dramatic booking agents are in throes of serious thought at the prospect.

HOT AFTER BUFFALO LYCEUM.

Buffalo, June 29.

The Lyceum Theatre in this town under the management of John Laughlin is causing much disturbance theatrically.

The house was booked last season through the Shuberts, but some dissension arose and the Shuberts have a few days left in which to decide whether they will continue the arrangement.

John J. Ryan, the Cincinnati vaudeville manager, stopped off here on his way to Chicago and saw Mr. Laughlin. Laughlin gave Ryan an option on the Lyceum to become effective provided the Shuberts do not renew the agreement. In case Ryan secures it he will not build as contemplated, a site having been procured by him some time ago but no building operations started.

M. A. Luescher, of New York, when in Buffalo a few days ago received an assurance from Mr. Laughlin that if neither of the other parties took over the lease he might have it. Luescher was anxious to secure the house and left town immediately upon ascertaining the conditions.

FYNES READY FOR BROOKLYN.

From latest reports J. Austin Fynes is about to close negotiations for a new theatre to be erected by him in Brooklyn conducted for vaudeville.

Negotiations have been under way for some time and are now about ready.

Mr. Fynes has been out of town during the week, opening up several of his "Nickolet" stores.

DETROIT MAY HAVE NEW HOUSE.

Detroit, June 29.

H. H. Lamkin, of Toledo, has been in town and it is understood that he will build here. There is no present theatre available for vaudeville.

It is also stated that John J. Ryan, of Cincinnati, has offered to go in with Lamkin on the deal.

Stine and Evans are in town after an absence of four years.

THREATEN CRIMINAL PROCEEDINGS.

Developments followed rapidly this week in the fight being waged by Frank Melville against the Keith-Proctor-Poli merger. On Monday announcement was made that the Valley Theatre in Syracuse, which is the point about which the legal battle is being or is to be waged, had transferred its bookings from Mr. Melville to the Keith office. When the argument came up on Thursday for the continuing of the injunction secured against the United Booking Offices, Herman L. Roth, attorney for Mr. Melville, announced that he was ready to go on, but Judge Dittenhoefer, representing the defendants, requested a postponement. The argument was accordingly put over until Monday, July 2, when it will come up in the Supreme Court, Special Term, Part 1.

The sudden and unexplained change of front on the part of the street railroad company that operates the Valley Theatre will, it is understood, be made the basis of a criminal action to be brought by Frank Melville against the parties interested in the "merger," in which he will claim that a criminal conspiracy exists to injure his business.

In this suit Mr. Melville will, it is said, declare that threats made by the United Booking Office executives and the fear of having acts booked for the Valley Theatre closed because of Keith coercion, led the street railroad company to change its booking representative.

It is known that the Keith people have been for more than a week promising artists time at the Valley, and in the case of the Stein-Erretto troupe a contract passed between the artists and the booking office calling for the week of July 9.

The notice of withdrawal from the Melville bookings gives the usual two weeks notice. In the contract which Mr. Melville has with the street railway people there is no cancellation clause, but the agent would not say what action he proposed to take in this phase of the matter.

ANDERSON DISSATISFIED.

That Max C. Anderson, of Cincinnati, has declined to sign the "merger" agreement with the Keith-Western Vaudeville Association is receiving verification through a reported statement of Mr. Anderson's that he would not do so.

Another remark reported of Anderson's is that if pushed to it he would leave the Western people and shift for himself, at the same time trying to induce the Shuberts, with whom he is closely connected in a business way, to form a sort of working arrangement with the office of William Morris.

BIG NAMES; BIG MONEY.

Albert Chevalier and Yvette Guilbert, who have been creating a sensation in Europe with their joint appearance, will consider a combined tour of the American vaudevilles for a salary of $5,500 per week. Should this tender not be accepted with alacrity the pair may make a starring tour on their own account, giving an entire evening's performance and changing the bill nightly in the week stands.

The stenographer for the Columbia Amusement Company (Eastern Burlesque Wheel) sailed for Europe on last Wednesday morning to spend a two months vacation abroad.

VARIETY

A Variety Paper for Variety People.

Published every Saturday by

THE VARIETY PUBLISHING CO.

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SIME J. SILVERMAN,
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Vol III. No. 3.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

The Zancigs returned this week after an absence of five weeks.

Beatrice Golden, after some time in the West, is again in New York.

Walter Meyers will be in charge of the "Jolly Grass Widows" next season.

Julius Tannen will be a member of the Sam Bernard company the coming season.

The Six Proveanies, the all-girl bicycle act on the New York Roof, have an extensive wardrobe.

Jack Mason may take his "Society Belles" act to Paris, opening there September 15 next.

Sirena Atlantica, a German singer, appeared for a "try-out" on Wednesday evening at Pastor's.

Horace Goldin sails next Saturday for Europe to fill a series of foreign bookings for an indefinite period.

Ed Latel reported "sick" at Brighton Beach this season. The Three Dumonds replaced him on the bill.

The Zingari Trio when next seen will have eight members, four women and another man having been added.

Maurice Levi will be associated with The Great Lafayette next season in the production of a huge musical show.

The Three Deltons have separated. The stouter one will form a new partnership to be known as Alberty and Delton.

Lester and Quinn, a dancing and singing pair, will make their vaudeville debut at Henderson's, Coney Island, July 25.

Hugo O. Marks will lead his former Twenty-third Street Theatre orchestra at "Happyland," the new Staten Island park.

Mabel Sinclair, an English ventriloquist, has been imported by the Keith Agency to open on its circuit in September.

Max S. Witt's "Six Sophomores and a Freshman" are booked almost solid to January 1. David H. Keith obtained the time.

"General Shox," the automaton announced as a new attraction for the New York Roof last Monday night, did not appear.

There is said to be a woman up the State who is taller than the Russian giant Machnow. An active search is being made for her.

Blanche Morrison, one of the Althea Twins, has married William (Billy) Gilbert, second baseman of the New York baseball team.

Mr. Kollins, of Polk and Kollins, and his wife, known on the stage as Mlle. Edna, have been reunited after a separation of over two years.

Dave Ferguson, formerly of Ferguson and Watson, has signed for "Miss New York, Jr.," playing the Western Burlesque Wheel next season.

Last week one of the Alton troupe of acrobats with the Munday Carnival shows fell and fractured his leg. It will be some time before he can resume.

Josephine Sabel, accompanied by her husband, returned to America last week and will remain here until September, when they return to Paris.

F. Daly Burgess has signed for thirty-eight weeks next season to play the part of the tramp juggler in Al H. Woods' show, "Ruled Off the Turf."

Hugo Morris, who has been away in Europe, will return on July 7, when Louis Pincus, of the Morris staff, will leave for a three weeks tour in the woods.

Vincent Bryan has formed a collaborative alliance with John Kendrick Bangs. The team is now at work on a number of operas for production in the fall.

The house staff for Williams' Orpheum Theatre in Boston has not yet been selected by Percy G. Williams, the manager. Leastwise, not for publication.

A trip around the world will be made by Tony Wilson, Heloise and Amoros Sisters. Leaving New York July 3, the first stop will be at the Alhambra in London.

Frank Odell Gordon, formerly of Bush and Gordon, will appear with his wife in a new act called "Pierrot and Pierrette." The team will be known as Frank Odell and Rose Kinley.

S. Miller Kent contemplates a hasty visit to London for his summer vacation, returning in August to begin rehearsals for the title role in Joseph Gaites' production of "Raffles."

Curtin and Blossom, comedy acrobats, last year a part of "The Innocent Maids" burlesque company playing Western Wheel houses, have signed with Sam Scribner's "Morning Glories."

Leona Thurber has closed all engagements between now and August 20, when she will reopen at Brighton Beach. Miss Thurber will spend the intervening time with her relatives at Kansas City.

Junie McCree has completed the sketch which will be used by the newly formed vaudeville team of Joseph Carroll and John McVeigh. Carroll's former partner, Harry Fisher, remains with Lew Fields.

Morris Meyerfeld, Jr., president of the Orpheum circuit, was in San Francisco during the second week of Karno's "A Night at an English Music Hall," and extended the engagement another seven days.

Fred and Eva Mozart appear for the first time in New York next week at Pastor's. They "jumped" from Leavenworth, Kan., especially for this engagement. The sketch to be given is called "A Cobbler's Dream."

Jerome H. Remick has entered into an arrangement with Lew Dockstader by which he will act as the minstrel's selling agent for the songs to be published by the newly formed Lew Dockstader Publishing Company.

Frank Seymour, of Seymour and Hill, has gone to San Francisco. All of Mr. Seymour's relatives in that city passed through the troublous times after the earthquake. Upon his return the team will appear on the Metropolis Roof in "Old Heidelberg."

P. F. Nash fell off a car on Wednesday evening and will get around for a few weeks with the aid of a pair of crutches. He sprained a couple of tendons in his left leg, but, barring considerable inconvenience, does not expect to suffer any serious consequences.

Hugh McNally, dramatic editor of the Boston Herald and brother of John J. McNally, the playwright and reformed newspaper man, has in preparation for vaudeville what he considers an original singing and dancing act entitled "The Dainty Dairy Maids."

Marie Davenport has returned to America after a long tour of China and Japan, where she played under the name of O. Hana San. She has brought with her what is described as a stunning dancing novelty. M. S. Bentham is looking after Miss Davenport's interests.

Fred Walton, backed by a whole evening's vaudeville entertainment, is to be the attraction at Manhattan Beach week of July 16. The Kratons, a hoop rolling team, last year with the Black Patti show, was added last week by Reich, Plunkett & Wesley to the bill.

Lee Harrison has been booked for twenty-one weeks over the Western time, commencing in August. The contracts were delivered through the Orpheum circuit office in this city, and call for commission to be deducted for the account of the Western Vaudeville Association.

The theatres and music halls committee of the London County Council, in a report upon the case of the Canterbury, points out that "the owner can apply for an arbitrator to be appointed by the First Commissioner of Works to determine whether the Council's requirements are reasonable or not. The arbitrator's decision in such a case is final, and, in the event of the requirements not being upheld, the Council will be relieved of any responsibility for the safety of the public so far as it may be affected thereby."

During a recent conversation a vaudeville artist of high standing who has given thought to the present situation said: "It is not the artist only who has to fear Keith. The managers booking through the Keith Agency may well look out for themselves if B. F. Keith ever becomes the 'boss' of vaudeville.

"On the principle," continued the artist, "that Keith secured all of his outside bookings by threats of opposition, so in a similar manner could he become the owner of the various theatres that he books by threatening the manager that unless he sold out to him he would open a 'Keith house' in the same city himself.

"Supposing Keith, who wants to be the sold arbiter of vaudeville in America, with the name 'Keith' over every house, should walk into a town, saying to the manager he is then booking, "I'm thinking of building here, but if you want to sell I might consider it,' what would be the result?

"That manager became panic stricken at some time in the past when Keith intimated he would have an opposition house there. With no other place to go, and Keith in absolute control of vaudeville, the result would be that Keith would buy, and buy at his own figure.

"There are managers who may have cause to regret their Keith connection. Some regret it now. A man with a theatre of his own is not altogether satisfied upon finding himself in the position of a fifteen-year-old boy carrying around his father's watch."

LICENSE REFUSED HURTIG & SEAMON.

Commissioner of Licenses John N. Bogart in a recent decision declined to permit the firm of Hurtig & Seamon to conduct a general theatrical booking agency. Certain practices of the firm brought to the commissioner's attention convinced him, he said, that they were not fit persons to receive a license as an employment agency.

On May 1 Hurtig & Seamon made application for a renewal of the license they had held for the preceding twelvemonth. Shortly after objection was lodged to the granting of this privilege by the Actors' Union on behalf of Jefferson Gorman, of Gorman and West.

The allegation was made that Mr. Gorman had entered into contract with Hurtig & Seamon to play in their theatre. For some reason not made clear in the hearing before the commissioner it became necessary for the artists to sue the amusement concern for their salaries. The case was tried in a Municipal District Court and judgment was rendered in favor of the theatrical managers.

As a part of the case the Actors' Union submitted the brief which had been used by the defendants in this suit. The defence set up at that time was that the vaudeville team could not recover because of an illegal clause in the agreement to appear at a Sunday performance. This was held to be a well-taken point by the inferior court and the artists were decided against.

Upon the hearing before the commissioner Hurtig & Seamon protested that they were not an employment agency, and brought in several outside issues, but the commissioner denied the renewal of their license on the ground that persons who were in the habit of making illegal contracts were not proper persons to conduct an employment agency.

A NEW CIRCUS.

Pittsburg, June 29.

If present plans materialize Pittsburg will become the headquarters of a monster new circus enterprise. Frederick Ingersoll, of the Ingersoll Park circuit, will be the controlling spirit.

Washington and Philadelphia capital will be interested. It is rumored that the present Hagenbeck circus will be the nucleus of the new organiaztion and it is intended to equal any tent show travelling.

A meeting was held at Scranton on Thursday which may bring forth some definite announcement. The amount of capitalization will be fixed at ten million dollars.

Mr. Ingersoll's idea is believed to be based upon the fact that he will have to import large circus acts for his summer parks' open air shows next summer, and a travelling troupe will afford him wider scope for booking.

HOW IT HAPPENED.

When Joseph M. Weber opened negotiations with Lillian Blauvelt to sing at his music hall next season he was informed that she had signed to appear in an operetta by Victor Herbert. It then occurred to Weber that Herbert might like to turn over to him the production rights. That's how it happened.

ARTISTEN LOGE GROWING WARY.

The International Artisten Loge of Germany, the foreign society of vaudeville artists with a branch lodge in England, has taken cognizance of the recent affiliation of vaudeville's vested interests over here by warning its members not to accept American contracts unless transportation both ways is provided for.

Another injunction in the form of a motion duly passed by the order is that no American "blanket" contracts will hereafter be signed. If the contracts call for certain time, the weekly engagements must be specified, and artists are warned by the Loge to accept no contracts without a sufficient number of weeks to guarantee a profitable trip.

In the past several foreign artists arriving here have been obliged to return shortly after. Deducting passage money, nothing remained. In other instances the "jumps" have been so expensive that many complaints were entered at Berlin. causing the organization to take notice.

Another important matter which has finally received the sanction of the Loge is that originally proposed by Gus Willi, an influential member and father of the Willi Brothers. It forbids any artist paying a commission of over five per cent, and that amount to be retained by the agent only. Previously the rate has been ten per cent of the salary. Of this amount the manager usually received five.

A close watch is to be kept that this ruling is not violated. Any manager accepting a portion of an artist's salary under the pretense of "commission" will be called to account by the I. A. L, together with the member allowing it to occur.

WHO'S GOT "BUSTER BROWN"?

Variety stated last week that Melville B. Raymond would send out his "Buster Brown" companies" next season in the face of all reports to the contrary from Messrs. Leffler & Outcault. John Leffler of the firm, takes exception to this, producing an authorization from the New York Herald vesting all dramatic rights with his concern. M. B. Raymond claims that an agreement is now being drawn between himself and the New York Herald Company giving him the sole producing rights.

BROOKS DOESN'T WANT IT.

Joseph Brooks was offered the management of the New York Hippodrome at a salary said to be $50,000 a year. He declined on the ground that it would drive him to an untimely grave.

VETOED THE TRAVESTY.

Collins and Hart had in preparation a burlesque on Machnow, the giant, who is on the same bill with them at the Victoria. The scheme was to have one stand on the other's shoulders, covering the two bodies with a long coat similar to that worn by Machnow. Eventually the under man was to open the garment and yell that he was growing tired of his job. Oscar Hammerstein vetoed the idea, fearing that it might create the impression that the real giant was a trick of some sort.

Jordan and Harvey after playing four weeks on the Keith circuit will return to England. The team refused forty weeks offered here.

WHITE RATS REINSTATING.

Applications for membership and reinstatement continue to flow into the White Rats society.

Among the applications recently received have been those of Henry E. Dixie, Fred Hallen and Charles Grapewin, former members. Lee Harrison applied for membership.

President R. C. Mudge has appointed a new committee on "Ways and Means." Its object will be to formulate plans whereby the membership will be speedily and greatly augmented.

No official report has yet been made by this committee. It is deliberating.

The first Thursday night meeting occurred last week and had a large attendance. It is thought that this plan of midnight weekly gatherings will become more agreeable, with a larger attendance than the former Sunday afternoon sessions commanded.

BRADY & HART LEASE ROOF.

The execution of a lease for next summer of the New York Roof by William A. Brady and Joseph Hart, the present lessees, exploded the theory that there cannot be smoke without some fire.

The Keith-Proctor combination had sent forward various reports that that house would soon bear their joint sign, having gone so far as to look the theatre over in full view of all the press agents in the hope that Oscar Hammerstein would join them to avoid opposition.

Mr. Hammerstein remaining adamant throughout the circus-like performances of the managers, word was passed to Brady to come along and get his lease, which he did.

STEEPLECHASE PIER WINS OUT.

The Steeplechase Pier at Atlantic City wins the Green Room Club show for the night of July 21. All the theatrical managers made a bid for the event, but the Tilyou Theatre secured the prize, which is the first of the benefits to be given for the proposed new library in the club rooms.

"PHOEBE SNOW" IN A SHOW.

The advertising sign of the D., L. & W. Railroad, "Phoebe Snow," will be incorporated into a vaudeville offering presented by Jeanette Allen and company.

J. J. Walker has written the sketch and there will be seven girls besides Miss Allen. The scenic setting will be elaborate, showing sections of a thoroughly equipped train.

INTERSTATE CO. TO BE BUSY.

The newly formed Interstate Amusement Company which will make legitimate dramatic and musical productions to be played in the Klaw & Erlanger houses will not confine its efforts to that branch of the business. It has an option on a large lithographing plant in this town. It will also establish its own billposting service and make its own costumes.

BILLY RITCHIE WITH HILL.

"Billy" Ritchie, now with Karno's "Mumming Birds," announces that he will leave that company upon its return to New York, having signed a contract with Gus Hill, by whom he will be starred next season.

AUSTRALIAN MANAGER HERE.

There arrived in New York this week Frank Clark, manager of the Bijou theatres in Melbourne and Sydney, Australia. Mr. Clark is interested also in the Fuller circuit of vaudeville theatres in New Zealand.

It is about twenty years since Mr. Clark left the United States. He returns now to renew acquaintances and book acts.

PERIL PRESSING PUBLICITY PROMOTER.

The manager of a well-known place of amusement in New York is very much dissatisfied with the press agent who has been in his employ for several seasons and who, he feels, has overlooked an excellent opportunity to boom a sensational attraction now playing his house. Unless the publicity promoter shows renewed activity at once there will be a vacancy for some bright newspaper man.

A KEITH EXPERIMENT.

E. F. Albee will try the experiment of playing George Evans for four consecutive weeks at each of the Keith New York, Boston and Philadelphia houses, Evans to provide an entirely new monologue every week. Mr. Albee has a theory that a really good act doesn't begin to get talked about until half of the first week of the engagement has been played. Should the test prove satisfactory a similar policy will be adopted with a number of big acts.

"THE COPY" ACT COMING.

That much advertised "copy act" Price and Revost is understood to be booked over the Keith circuit and will very soon appear either in New York or Philadelphia at a Keith house.

Not satisfied with simply stealing the act of Rice and Prevost, the Americans, the foreign team, in order that there might be no mistake about the robbery, appropriated the name with slight variation also.

The fathering of this barefaced attempt by the Keith management does not guarantee safety for any producer.

"Price and Revost" are booked for a warm reception by the other artists over here with whom they will be thrown in contact.

VAUDEVILLE ACTS WITH WESTERN WHEEL.

Walter J. Plimmer, the booking agent for the Western Burlesque Wheel, has placed a number of vaudeville acts with the various companies playing over the circuit next season.

An English act called "The Four English Madcaps" has been imported for the Sam Devere company and will make its first American appearance with that show.

Another foreign act appearing here for the first time is the Four Sisters Leigh, who go with the "Empire Burlesquers."

The Reilly & Wood company will have Berg's Merry Girls who played for Weber & Rush last season. Frank O'Brian will remain with Williams' "Ideals," while the Majestic Musical Four and the Vedmars will be seen with "Miss New York, Jr."

Ed Begley and Al Rice will produce a burlesque for the "Parisian Belles" on the style of "The Two Johns."

LEO CARRILLO'S CARTOON OF THE WEEK.

MORRIS WANTS RYAN'S THEATRE.

Before John J. Ryan left New York for the West he received a proposition from William Morris to rent his new theatre now building in Cincinnati. Mr. Ryan gave Morris, who was acting for managers booking through his office, no decided answer, promising to write when he returned home.

MUST CARRY OUT CONTRACTS.

Arthur Voegtlin will be associated with Edgar Temple in the scenic and stage management of the new production to be put on at the Hippodrome. Whoever gets the house, if it is rented, will have to assume all contracts made with artists prior to the withdrawal of Thompson & Dundy.

KEENEY LOOKING WASHINGTON OVER.

Washington has been visited by Frank A. Keeney, the Brooklyn manager. In some places it is said that Keeney called on the Capitol City for the purpose of determining whether it would be profitable to locate another vaudeville theatre there in opposition to Chase's.

DULUTH'S BIG LICENSE FEE.

Duluth, June 29.

The new ordinance which the City Council has been wrestling with for some time relative to charging a license fee of $500 daily for shows under canvas, has been passed and goes into effect July 1. This will bar out all the smaller tent shows.

THE COMEDY CLUB.

At a meeting of the Comedy Club held on Thursday Lee Harrison, Gene Hughes, James J. Morton and Pat Rooney were appointed a committee to procure a clubhouse for the organization.

The quarters will be patterned after the Lambs' Club, with accommodations for members and a caterer. Tom O'Rourke may secure that position.

TO CHANGE WINTER QUARTERS.

Elkhart, Ind., June 29.

A representative of Ringling Bros.' circus has been here to close a realty deal between the Barney estate and the Ringling Bros. Co. The property involved contains seventy acres of land on which is a one-mile circular track, with barns and stables.

It is expected that the circus will winter in Elkhart instead of Baraboo, Wis., as formerly. The consideration for the land is reported to be $50,000.

MAY GET PITTSBURG.

Pittsburg, June 29.

It's the belief here that there will be another vaudeville theatre in the city. Since Mark Luescher, the New York manager, left town a report cropped out that he practically completed arrangements to lease a theatre now built here. While in the city Mr. Luescher interested local capital in a proposed new house, and if the one in view is not obtainable a company may be formed and a theatre built.

CONSIDINE AND RYAN LEAVE.

John J. Ryan and John W. Considine, representing the International Theatre Company and the Sullivan-Considine circuit, respectively, have gone to their homes. The two circuits, which book jointly, will handle their own acts direct for a time at least, although Considine is supposed to have entered into some sort of an understanding with the Keith-Western combination regarding territory in the Northwest.

The Sullivan-Considine circuit would probably have signed with the Keith people had the latter not become aware that Considine could bind his own houses only, and had no authority over those conducted by the International Theatre Company in the East, which are superior in character and build to those of the Sullivan-Considine circuit in the West. It would be of no advantage to Keith to have the poorer houses.

TURKISH BATH A GOOD FEATURE.

Joseph M. Weber and Leo Teller's names are coupled as the mainstays of the corporation calling itself the Opera Construction Company, organized to erect a theatre in the section of Brooklyn known as Brownsville. The house is to be located at East New York avenue and Liberty street and will have a roof garden, banquet hall, Turkish bath establishment and rathskeller. A blanket mortgage on the property of considerable dimensions is to be assumed by a well-known Brooklyn brewer.

NEW ACT FOR MARIE WAINWRIGHT.

Frank Tannehill, Jr., has written and staged for Marie Wainwright a twenty-minute sketch which has been booked for opening at Keith's Theatre, Philadelphia, July 9. It is entitled "Our Baby." Miss Wainwright will have as her chief support Frank Sheridan, leading man last season with Blanche Walsh.

BAND LEADER DIES.

Kansas City, Mo., June 29.

Signor Alberto G. Rosati, leader of Rosati's Royal Italian Band now playing an engagement at Forest Park, died unexpectedly Saturday morning, June 23, following an operation for appendicitis. On June 19, after the evening concert, Signor Rosati was taken ill and Thursday his case was diagnosed as a severe form of appendicitis with an operation imperative.

NEW VAUDEVILLE PLAN SUCCESSFUL.

Pittsburg, June 29.

The plan of playing "stock" in conjunction with a regular vaudeville bill was tried out at the Grand Opera House this week by Harry Davis, the manager, and proved successful.

The playlet given was "The Spy." A capable cast presented it. The scheme is to give a short play each week in place of the usual "headline" act. The rest of the bill will not be interfered with.

This will be done over the summer Nothing further has yet been arranged in this connection.

OLSON BROTHERS & BALDWIN RESPONSIBLE.

Topeka, June 29.

In order that a clear understanding may be had of the nonpayment of salaries to the vaudeville artists appearing at Vinewood Park in this city during May, when the receipts vanished with the local park manager, leaving the artists stranded, the Topeka Street Railway Company produced for the inspection of Variety's Topeka correspondent the original contract made for the leasing of the park theatre.

The Street Railway Company owns the park, but does not operate it. All privileges are let out, and the theatre was leased to S. S. Baldwin, of Olson Brothers & Baldwin, who were at that time located in Wichita. The contract plainly reads that the company assumed no responsibility, but was to receive ten per cent of the gross receipts.

Mr. Baldwin was to give the management of the theatre his personal attention. Instead of doing that he immediately re-leased the theatre to W. J. Gardell, who after running it for a short time decamped without paying the artists.

The contract with Mr. Baldwin called for two weeks notice before he could surrender the management and this was not given to the company.

When the Street Railway Company heard of the circumstances, through its secretary a correspondence was opened with Baldwin in an attempt to secure the vaudeville artists their money, but with no success. The company claims that Olson Brothers & Baldwin are responsible for any unpaid bills and that firm should be looked to.

GOT A SUMMONS; THAT'S ALL.

"Billy" Gaston, after writing and placing a few songs with John T. Hall, the music publisher, had some difficulty in collecting the balance due on his royalty statement for the last three months. Mr. Gaston demanded his money in vigorous language, having made the trip from Coney Island to the publisher's office several times with that object in view.

Mr. Hall made an appointment, and when Gaston arrived, instead of a check, he received a police court summons. The next day before Judge Finn the matter was thrown out of court, but Gaston continues to want his money and says he'll sue Hall if it isn't forthcoming mighty quick.

HENDERSON'S TOO RISKY.

Through the custom of playing three shows a day at Henderson's, Coney Island, the Keith Agency is experiencing some difficulty in booking the grade of act the Coney Island patrons of the resort have been accustomed to see at this theatre.

Although Henderson's is famed for "three-a-day," the headliners who are now approached by the Keith people to play there are in fear that it will be used against them as a precedent in the Keith continuous houses, and they may be asked to do "three" in the regular season over the Keith circuit.

JONES AND HITE; $500.

Walter Jones and Mabel Hite have been booked to play Keith's Union Square Theatre the week of July 16 at a salary of $500.

BUREAU OF LICENSES' REPORT.

In its report for the fiscal year ending May 1, just made public by the Bureau of Licenses, appears this section:

"Under the amended law it is expected that the number of licensed theatrical agencies will be greatly increased. Many theatrical agents held that chapter 432 of the Laws of 1904 did not apply to them. As they did not in the majority of cases accept a direct fee for procuring employment they claimed exemption from classification as employment agents. The amended law specifically includes them.

"Although they are now specifically included in the law, it is anticipated that the theatrical agents will still oppose efforts to regulate their business methods. Their clients, however—theatrical performers for whom they procure engagements—will not regard the regulation of the business as an interference. Some of these performers have testified that the theatrical agents, who control for the main part the business of placing performers on the stage, are enabled by their terms and methods to obtain from 50 to 75 per cent of the latter's salaries. The law fixes a maximum scale of fees which the agent must not exceed."

BEN HARRIS' BIG SHOW.

Atlantic City is expectantly watching for Monday, when the all-star vaudeville show gotten together by Ben Harris will open at the Savoy Theatre at the seaside.

The bill sounds so immense on paper that much speculation has been indulged in along the famous boardwalk over the conditions governing salaries.

Were the headliners gathered under the Harris guidance to receive their customary weekly allowance the capacity of the theatre could not provide the necessary amount, but it is supposed that a percentage agreement will prevail, with a seashore vacation as a bonus.

ALI'S HARD WORK HOLDING ORCHESTRA.

The trouble in the Hurtig & Seamon orchestra which had its origin in a stormy discussion between the members of the firm over retaining Joe Ali as the conductor has not been settled.

Several members are disgruntled over the employment of Italian musicians and threaten to leave unless the foreigners are discharged. The orchestra is expected to open on the Metropolis Theatre Roof Monday night. There may be some new faces behind the instruments, although the drummer and bass viol player have declared their intention of remaining.

WESTERN WHEEL'S LONG LEASE.

The Bijou Theatre in Paterson, N. J., has been taken under lease for fourteen years by Maurice Jacobs, of Butler, Lowrie & Jacobs, the Western Burlesque Wheel managers.

The house will be entirely refitted and Mr. Jacobs will make it his headquarters the coming season.

ROBINSON'S SHOWS GOING TO CUBA.

Last Saturday John G. Robinson, the manager for the John Robinson circus, left the show in Missouri to make arrangements at Tampa, Florida, for transporting the circus to Cuba next winter.

RYAN SAYS "NOTHING DOIN'."

Cincinnati, June 29.

John J. Ryan, the principal head of the International Theatre Company end of the Sullivan-Considine circuit, returned home this week.

Mr. Ryan said that no house on his circuit is for sale nor has he offered it.

He also remarked that his circuit was doing its own booking and would continue in that way, although he had offers from both the Morris and Keith offices in New York City while there to place the bookings with them.

"Two million dollars won't buy us out," said Mr. Ryan.

HOUDINI WILL PLAY FOR KEITH.

Harry Houdini, "the handcuff king," will play for Keith next season. It was at first intended by Houdini to organize his own show, touring with it during the coming season, owing to a difference of price with the Keith people. The salary question has been adjusted and the "jail-breaker" will go over the Keith circuit.

Hardeen, Houdini's brother, has arrived here from England. He was booked to play the New York Theatre Roof, but it is understood that that engagement will not be kept.

STOCK FOR CHICAGO OPERA HOUSE.

Chicago, June 29.

D. M. Hunt, former manager of the Pike Theatre stock company at Cincinnati, is after the Chicago Opera House to establish a stock company for next season. Kohl & Castle are considering the proposition. If favorable the Washington street theatre will install Mr. Hunt's company about September 15, marking an entirely new policy.

LESTER SINGLE AGAIN.

After a season with Georgia Caine in "An Interrupted Elopement" Harry B. Lester will once again do a single act at Atlantic City next week. Mr. Lester has purchased the former act he played in from Miss Caine, but is undecided whether he will go out in it or continue as a lone entertainer.

Miss Caine has been engaged by Charles Frohman and will quit vaudeville.

BREWERS CONSIDERING VAUDEVILLE.

Milwaukee, June 29.

The Schlitz Brewing Company entertains the notion of building a vaudeville theatre in Milwaukee, says a well-grounded rumor. It is planned to have it finished by season '07-'08.

A site is being located and an announcement of the details is expected soon to be officially made.

SOUNDS PRESS AGENCY.

According to William T. Grover, the manager of the Brighton Beach Music Hall, a man in the audience fell in a fit caused by laughing at Simon and Gardner in "The New Coachman" last Monday night while they were playing at that place.

WEEK OF JULY 16 DULL.

There is a list of 342 acts at the Keith Agency, all open for week of July 16.

Nana Goldie has signed for next year with Weber & Rush.

LONDON BREVITIES.

London, June 20.

Hugo Morris, the brother of William Morris, is in London.

Augusta Glose made a hit at the Palace last Saturday, when she substituted for an English turn.

Rose Stahl closes at the Palace, London, and opens at the Pavilion, Glasgow, July 2. Miss Stahl sails for America July 11. She opens at the Hollis Theatre, Boston, September 1.

The following artists sail from Southampton on Saturday, June 23, per the Kenilworth Castle, for South Africa: The Maples, Phil and Nellie Peters, Dan Paulton, Rose Sylvester and Hagedorn's Wonderful Grotto. The following artists arrive here on the same day: Douglas and Ford, Pierce and Mazie and Mooney and Holbein.

The Coliseum closes June 23 until October, when it will reopen with a revue. There will be a general weeding out and a cut of salaries. Imagine a house doing over $15,000 a week business and not paying expenses! Tom E. Murray, the American comedian, will play the principal part in the revue. Messrs. Croker and Bennett have also been retained for the new production. The Coliseum will be run on the two-show-a-night plan.

Roberts, Hayes and Roberts open at the Hippodrome, London, October 22.

The latest quotations of Music Hall shares are as follows: Alhambra 1½, Canterbury 1, Drury 11-16, Empire (15s. paid) 1¼, Ditto (10s. paid) 1⅛, Lane Gaiety 1, London Pavilion Ord. 4, Ditto Pref. 4¾, London Coliseum ¼, Metropolitan ⅞, Moss Empire 4⅝, Ditto Pref. 4, Oxford 6⅞, Palace 10s., Tivoli 6⅛, Varieties Cons. Theatres 11-16.

The Palace Theatre mourns the loss of Count Max Hollender, who succumbed to an attack of pneumonia on Monday at the age of fifty-one. He was chairman of the board of directors from the original formation of the Palace Theatre, Ltd., until the day of his death and took a deep interest in all the affairs of the company. In other respects he was well known in the entertainment world, having been interested in the financing of several theatrical ventures. Outside of the theatrical business Count Hollender was famed as a remarkably clever connoisseur of and dealer in works of art, and as one of the proprietors of the Hanover Gallery in Old Bond Street. In his early days he was associated with journalism, more particularly as a contributor to the Paris Figaro. *Hally.*

EXPECTS TO PLAY ABROAD.

The Great Lafayette may take himself and show to Europe next season if booking on the other side is secured. Mr. Lafayette has left the foreign arrangement with Clifford C. Fischer, the agent, but if Mr. Fischer is unable to leave for the other side immediately, Lafayette may go over for a short trip to conclude the arrangements.

B. A. Myers will return from abroad July 4.

HERBERT-WEBER MATTER SETTLED.

Everything's peaceful in the musical line at the Joe Weber Music Hall. Victor Herbert will compose the music, Charles K. Harris will publish it, Maurice Levy may conduct the orchestra until December 1 next if he wishes, and Mr. Weber will supply the rest.

TO PLAY WITH FIELDS.

Vaudeville is going to lose Louise Allen Collier. Miss Collier has signed with Lew Fields to play character roles in the production to be given at the Herald Square Theatre next season.

MACHNOW A "STRIKER."

When it came to the time for Machnow to appear on Monday afternoon at Hammerstein's the Russian giant was seated in his dressing room and refused to stir until he was assured a larger salary than he had contracted for. Some one told him Hammerstein would make a fortune through his appearance. Machnow has a mortal dread of a uniform and the only one in sight at that moment was on the house fireman. The stage manager promptly pressed the fireman into service, explaining the situation, and the city official advanced upon the giant threateningly. This had the desired effect.

STEGER ALL BOOKED UP.

Julius Steger has arranged his route in the vaudevilles for next season beginning in September and will now sail for Europe to visit his family in Vienna. Mr. Steger is proud of his vaudeville success. After playing dates all next season he will star the following year under the direction of Martin Beck in a play adapted from the German. Mr. Beck is of the opinion that Steger should prove the legitimate successor to the late J. K. Emmet.

AUTOMATON INJURED.

Lo-Qua, the mechanical figure, "fell down" at Hartford last week. The falling down was actual, not figurative, and the figure was put out of commission with a broken vertebra, or whatever in its construction corresponds to a backbone, and had to withdraw from the Fred Walton show. It's being repaired, however, and will be out of the house again soon.

BUTTERFIELD SECURES ANOTHER.

W. S. Butterfield, of Battle Creek, Mich., is rapidly spreading over that State as a vaudeville manager. The latest house Mr. Butterfield has added to his circuit is the City Opera House at Port Huron, the lease having been closed last week.

This gives the Butterfield circuit five vaudeville theatres in Michigan, with another to be added shortly.

MAURICE SHAPIRO COMING BACK.

Maurice Shapiro writes from Europe that he will return to America in August, but gives no further inkling as to his future plans. It is said that he intends to once more embark in the music publishing business in New York.

Louis Hallett, after eighteen months spent in Denver for his health, has fully recovered and is now playing vaudeville with Bess Wright in "An Old Maid's Wooing."

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York City, June 25.

Editor Variety:

Sir—Sime in his criticism of my work at Pastor's last week is apparently in doubt about two points of my original act, and is looking forward for an explanation of the matter. I believe in giving credit where it belongs. It seems, however, ridiculous to me to mention the name of the late Sparrow in connection with some of my work, and I really don't know the feats Mr. Sime has reference to. I had never seen Sparrow's act, and vice versa when we met on the same bill in Boston about six years ago. While some of our hat work may have conflicted from a spectator's point of view the manipulative point differed so much that neither could nor would accuse the other of being the copyist. Furthermore, it would be useless to go into a more descriptive explanation, as poor Sparrow has passed away and cannot defend himself.

The second point in question is: Does my egg trick antedate the similar one of Horace Goldin? Now, I never thought that there was a doubt in anybody's mind as to the origin of this trick. Even Mr. Sime seems to favor me by stating that I excel Goldin in its execution. That I am the originator of my egg trick I can prove with the greatest of ease, and I am really obliged to Mr. Sime for bringing up the question, as there may be others in doubt about the matter. I can trace an advertisement in the New York Clipper back seven years in which I claimed this trick. Then I had been doing it for some time, however using only four eggs and goblets, but as soon as I heard of a copyist I thought it advisable to do a little better in order to prove my just claim for originality. This led to my using of eight eggs, etc.

Marshall, "The Mystic."

Coney Island, June 23.

Editor Variety:

Sir—In your issue of June 23 you mention the "Bootblack" song as sung by Miss Josie Flynn, of Washburn and Flynn's "Jim Dandy Girls," as the same song used in "The Social Whirl." The song she is singing was written by Jack Carr. I wrote the music. We used it the entire past season with Frank B. Carr's "Thoroughbreds," three months before the opening of "The Social Whirl." I have proof positive that this is a fact. Whoever originated the song with "The Social Whirl" certainly cannot claim precedence.

Sam Schiller.
Musical Director "Jim Dandy Girls."

Topeka, June 22.

Editor Variety:

Sir—With regret I inform you of the death of Denny Sullivan, one of America's greatest clog dancers, late of the team Winstanly and Sullivan. He died Thursday morning in the hospital, where he had been since May 6. We were the only artists who called to see him, and we were with him when he passed away. He was thirty-three years old and born in Ireland. A prince of good fellows and liked by everyone who knew him. No. 58 Aerie, F. O. B., of Topeka, did everything possible; gave him burial, furnishing carriages for all artists playing at both parks.

Tom Hefron,
Myrtle Deloy,
Lombard Brothers,
Alvin and Kenny,
Mr. and Mrs. Edward Deloy.

London, June 4.

Editor Variety:

Sir—We have read your paper with the greatest interest and are always anxious for the next edition. Nearly all artists over here quote Variety. We always "accidentally" get ours from a manager's office when he's busy and then telephone him we've stolen his Variety again. Will you please give us a line or two in regard to our returning? We are still the "girls who made Hiawatha famous." We are bringing wardrobe from Paris, Vienna and London and a new act, returning June 30 on the SS. St. Paul. Compliment you again and again on your paper.

Hotel Cecil. *Sisters Meredith.*

"The Oaks,"
Canal Dover, Ohio, June 21.

Editor Variety:

Sir—The balmy weather breezes are all right and everything, but I went to sleep between two cows last evening and in the night I heard an angel in a plaid suit and holding a bunch of contracts singing thusly:

"Meet me at the Metropole at midnight,
And we'll talk about it over our cigars;
Meet me when Broadway is gold with moonlight
And the cafe's filled with pugilists and stars.
Earth has no place that is nearer heaven,
Chicago hasn't any such delight,
Come, come where life's a joke (only don't come when you're broke),
Meet me at the Metropole to-night."

J. C. Nugent.

New York, June 27.

Editor Variety:

Sir.—Knowing your fairness in all matters, we beg leave to refute a statement given out recently by Julian Rose that we are using his material.

This is, of course, a most absurd statement, as it is not true. We admit using one "gag" which he has probably used, but there are grave doubts as to whether it is really his. We all remember an episode which occurred lately in which Julian Rose was accused of pirating a certain act's medley and found guilty.

We find it very difficult to be able to maintain exclusive use of our original ideas, and believe that Mr. Rose should be more conservative in his accusations in the future and should remember the adage, "People in glass houses should never throw stones."

S. J. Downing,
of Friend & Downing.

Billy (Single) Clifford will be featured in Melville B. Raymond's production of "Little Jack Horner" next season.

PASTOR'S.

A hot weather bill is at Pastor's this week with five numbers for the first time in the house under New Acts.

Elmer Tenley, "the Manahattan man," is the headliner. He has some fair talk for a monologist. That about the race track is good and out of the ordinary, although it requires an audience with technical knowledge. Mr. Tenley has at least tried for something different and has in part succeeded. His Irish brogue is thinly spread and nicely administered. If he continues on the lines evidently laid down he will be in demand.

Two new songs with two from last week are now being sung by Princess Pauline. The new ones are little better than those discarded, and the Princess makes her only hit with "I've Got 'Em." As her success here will depend solely upon the songs used it might be well for Miss Pauline to select something of American manufacture.

Arthur Don is appearing with a new partner, Minnie May Thompson. She is quite presentable, and Don is a fair sort of comedian who could greatly improve under proper coaching. The team did very well here, having Miss Thompson's weak voice as a handicap.

A number of monkeys and one or two baboons surround Belle Hathaway and amuse the audience to a considerable degree. One in particular has a penchant for dancing, which it actually does when Mike Bernard obliges by the proper piano number after feeding the beast a chocolate drop. Considering the number she uses, Miss Hathaway handles them in excellent manner.

Fred Graham, as the comical end of Gray and Graham in a musical act, is about the most legitimate comedian, both in methods and makeup, that has appeared in this vicinity with a musical number in a long time. He looks funny and acts the same way.

Miss Graham is good-looking and plays a large saxophone well, but the bamboo chimes at the opening are played badly. This seems to need more rehearsing. The costuming is neat and the act is a first-class one of its kind.

Patchen and Clifton have songs and contortions, and Max Ritter is appearing in a single by himself, singing coon songs with a rattling good voice for that purpose. Mr. Ritter also dances well, and he was a decided hit, although the songs used were not strictly up to date in the Southern melody line.

Daly and Reno, comedy acrobats and barrel jumpers, live up to the billing. As a matter of fact, the barrel jumper is the superior to any previously seen. He assumes extraordinary risks in the jumps, besides possessing humor to a marked degree. The act should be worked out until it becomes a strong feature, which it undoubtedly will with the fearless barrel work for recommendation.

Maurice Kraus' "Twentieth Century Maids" will play the burlesque time laid out for it with a company which includes Toma Hanlon, Morton and Diamond, Joseph K. Watson, Ritter and Foster, Corelli and Eddie, Billy Noble and a chorus of twenty. The burlesque first part is by Aaron Hoffman and Harry Williams, Bloodgood is making the costumes and the tour will be managed by Louis J. Oberwarth, for five years with Frank Carr.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

Dronza, Hammerstein's.
Sylvester, Jones, Pringle and Morrell, New York Roof.
The Kinsons, Keith's.
"University Girls," Henderson's.
Morris and Morris, Twenty-third Street.
Edwin Baker, Pastor's.
The Mozarts, Pastor's.
Fred Wyckoff and Company, Pastor's.
Rawls and Von Kaufman, Pastor's.
Jeanre and Ellsworth, Pastor's.
Reilly and Morgan, Pastor's.

NEW ACTS OF THE WEEK

Machnow.
Freak.
Hammerstein's.

If you want to see the tallest man you could think of, and much taller than you have ever imagined, go to Hammerstein's. You may have dreamed of a big fellow in your youthful days, but even the giant of your dreams will not exceed in height Machnow, who is exhibiting himself at the Victoria. He is a freak so tall and ungainly that the impression is the giant walks on stilts. He towers above the ordinary person like the "Flat-iron" building does above the sidewalk. Mr. Machnow has the "handshaking" habit dreadfully, but does it with a lifeless and stupid expression. After a gingerly salute, perhaps acquired in the army, he takes hold of every outstretched paw, giving it a measly little shake. Machnow does nothing else excepting to dodge the balcony when he is passing under it. This is the Russian's first public appearance over here. He'll prove a big drawing card, for no one will fully believe what is heard about the size of the monster until he has been seen. *Sime.*

Richard F. Outcault.
Cartoonist.
Keith's.

Properly speaking Mr. Outcault's offering is a monologue with occasional illustrations. He works entirely with charcoal to the accompaniment of a running fire of talk mostly having to do with Buster Brown and his pup Tige. From his clever newspaper verses one might be led to expect a rather better quality of humor from Mr. Outcault. He has unblushingly made use of several "kid" stories of long forgotten vintage. The sketches were of the roughest sort, but skillfully done and had in them something of the humor of the comic supplement series. The Outcault name and the familiarity of the Buster Brown creation are what make the act. As monologist Mr. Outcault would fare but badly with the material he is now using. *Rush.*

James A. Kiernan and Company.
Comedy Sketch.
Keith's.

Mr. Kiernan, who was the original Tweedlepunch of "Florodora," has been playing out of town in the sketch "The Taming of the Beast," but is seen in the city for the first time. There is little acting and a lot of talk in the skit, which is by James Horan. John Bunyon (Mr. Kiernan) is opposed to the marriage of his son (Thomas Kiernan) to an actress (Jeanette Paterson) and comes into the latter's home to tell her that it can never be. The irascible old gentleman, however, falls in love with his son's fiancee. The comedy grows out of the rivalry of son and father for the hand of the actress. It is not easy to see what good purpose is served by making the son a sissified dude. Mr. Kiernan gets some entertaining comedy out of his part and a song by Miss Paterson helps. The sketch makes acceptable entertainment. *Rush.*

Three Matinee Maids.
Girl Act.
Henderson's.

This is Grace Field's former act minus Miss Field. Three of the half dozen girls that backed up Miss Field are used. The music carried over from the old act is worth while, although the girls have very light parlor voices, but the warmed-over Vesta Victoria imitations are not so well done as they might be. The girls are exceedingly comely and tastefully dressed and give promise of working up a good three-cornered act. Just now in its early stages the act loses something from the fact that the girls have not yet got to working together with proper smoothness in their dances. *Rush.*

Charlotte George.
Straight Singer.
Henderson's.

A recruit from the operatic ranks according to the program, which announces her as "late star in the Parsifal production," Miss George brings a really fine contralto voice to fill out an agreeable ten minutes or so of music. She confined herself to music of the light opera grade. Her second number, "One Touch of Nature," was the best. It gave her opportunity to use her lower notes, which are particularly pure and rich. She got along surprisingly well with the Henderson audience, which is somewhat inclined to a louder if less artistic sort of entertainment. *Rush.*

Quaker City Quartet.
Songs.
Twenty-third Street.

A male quartet unknown to New York and apparently roped and branded somewhere on the out-of-town circuits. Their act gives promise but just lacks the finish necessary to a successful metropolitan standing. Their music and comedy are both lamentably lacking in up-to-dateness, as instanced by the use of the song "Hiawatha" for parody purposes. All four men have good quartet voices and the bass, with phenomenally low notes of good volume and quality, gives weight to the harmony. The setting of a blacksmith shop is taken as making it necessary for three of the men to wear red undershirts of unblushing brilliancy and newness. Two run to generous waist lines and should seek some other costuming arrangement. The comedian, who works in blackface, would be first rate with a better lot of talk. *Rush.*

Joe and Nellie Doner.
"Germ Mania."
Pastor's.

This is the latest sketch of the Doners and at the commencement it indicates promise, but a lapse shortly follows. If Mr. Doner would disabuse himself of the idea that he can act that would greatly aid him to run the skit along comedy lines only, which must be done if the success it deserves is attained. The idea of drinking from a bottle a liquid which transforms the drinker is not original, but it would well serve its purpose here did not the man think himself a second Richard Mansfield. Miss Doner is a presentable person on the stage. A little thought intelligently directed will make a good comedy act of the "Germ Mania." It should be cut down, running now about eight minutes too long. The first song ought to be the finale, it dragging badly after that. *Sime.*

Walter Schrode and Lizzie Mulvey.
Dancing.
Pastor's.

The program says in describing the offering, "the drunken scene and knock-about dance as done in 'Babes in Toyland.'" It might truthfully have added that what Mr. Schrode and Miss Mulvey are now attempting was performed by Charles Guyer and his partner before the musical comedy in which they also appeared was produced. The meal on the table, pantomime with the beer barrel, "kid" business and "rough-house" dance to close are followed exactly, but not nearly so well in any particular. Schrode is said to have replaced Guyer in the piece, while Miss Mulvey was formerly of the sister act associated with Pearl Inman. As a boy Miss Mulvey looks like a girl, and as a girl like a boy. Where the originals have not been seen the act may do, but otherwise it cannot pass. *Sime.*

Nagel and Adams.
Comedy Duo.
Pastor's.

For the first time in New York Nagel and Adams illustrate how it is possible to do a great many things within a short period without causing comment through expertness in either. Appearing as a messenger boy, Mr. Nagel whistles, swings clubs, juggles and at the finale handles a baton. He is doing too much. The turn should be reshaped, and if the whistling was dropped it wouldn't harm. The particular style Nagel affects is blowing the air through his teeth, resulting in shrill noises. The comedy is not so bad as to be irredeemable, and the man has an adaptable face which might be put to use for a good effort in this direction. *Sime.*

Tony and Flo Vernon.
Comedy Sketch.
Pastor's.

After five years the Vernons reappear in New York with Miss Vernon having such an abundance of rhinestones that she has had a few dozens set to spell out the name "Tony." This is worn by her as a sort of a breast plate and illuminates the act. The talk and the songs with an English accent have no value. The paper-tearing finale does not help much. The first thing needed is proper dressing. If the financial state compels the present costumes it would be more sensible to rent others than to appear as they now do. *Sime.*

OUT OF TOWN

Ida Gladstone,
Electric Park, Newark, N. J.

Ida Gladstone from London made her first American appearance at this park last Monday. She has a fine stage appearance and should make a name for herself in vaudeville. Miss Gladstone is about the most Americanized London music hall songstress seen.

Joe O'Bryan.

LONDON ATTRACTION FOR FESTIVAL.

Cincinnati, June 29.

The directors of the Cincinnati Fall Festival association this week signed contracts with the Shubert-Belasco people for the production of "The Blue Moon," the big London spectacle, for four weeks beginning August 28. This is its first presentation. Two hundred people are employed in the chorus. James T. Powers has been engaged as leading comedian.

BOOKINGS POSTPONED.

It is given out at the Keith offices that the routes for the Western houses will not be laid out until July 10, at which time the Western managers are due in New York.

BILLY GOULD IN PARIS.

Paris, June 17.

Here I am enjoying the beauties of Paris. There are so many Americans here that one would think that one was at a fashionable American summer resort. At the Grand Prix (the big race of the season) I saw Anna Held, Fritzi Scheff, Charlie Dillingham, Harry Harris, Dave Montgomery, Ted Marks, Fred Peel, Danny Maher, Johnny Reiff and other celebrities.

The different shows here are very bad both for talent and morals. Especially so is "En Puis Zut" at the Ambassadeurs, the best numbers being "Every Morn I Bring You Violets," "When You Ain't Got No Money, Why You Needn't Come Around" and "Under the Anheuser Busch" (all in French). Mildred Howard De Gray, the American barefoot dancer, is making quite a success at this place.

Tommy Riley, formerly of Fisher and Riley, has given up the Shaftesbury Theatre in London. He is trying to locate here in Paris with a music hall, the last hour of the show to be a revue in English for the thousands of Americans who visit here every summer.

Valeska Suratt is buying all the gowns in Paris. There won't be any left for other customers.

I leave for London Tuesday or Wednesday and will take in all the shows in a week or two.

From the talk I hear it looks as if the English and European artists are asking fabulous prices to go to America.

Billy Gould.

Shows of the Week - - By Rush

BRIGHTON BEACH.

Fred Walton and company are holding forth as the feature of William T. Grover's seaside theatre this week, backed by a capable bill wherein the second place is occupied by Louis A. Simon, Grace Gardner and company.

"Cissie's Dream" has undergone several changes in its cast, the principal shift being the presence of Madge Vincent as the French doll. Miss Vincent is more substantial than her predecessor in the role, but has the proper degree of round-faced, doll-like beauty and can dance more than a little. She is a graceful little person besides and has the proper idea of pantomimic acting. Louis Christy as the "Dude Doll" is also a new member of the company. Mr. Walton's delightful little dream sketch seemed to find complete appreciation with the audience, which demanded curtain calls to the number of three or four,, notwithstanding the end was marred by a balky curtain..

"The New Coachman," the Simon-Gardner offering, is unchanged. There is a lugubrious richness about Mr. Gardner's voice that makes for bull's-eye comedy, but the horsey clownings with the step-ladder are drawn out to extreme lengths. The answer to this and to the rest of the roughhouse is probably that it brings the elusive and much-to-be-desired laughs. Miss Gardner is good to look upon, more especially so in a white princess gown.

Ben Welch has helped himself or been helped to a generous portion of his brother's (Joe) Hebrew dialect monologue. Ben is not without ability as a dialect comedian, but his early talk is an impersonation of Joe, with the difference that he used a number of parodies that have gone the rounds since the season opened.

Ed Latell was billed, but at the last minute sent word that he was sick. The Three Dumonds were called upon to fill the gap. Mr. Dumond was very well liked in his violin solos. His straightaway numbers found enthusiastic appreciation and he should realize that before a better class audience an artist of his ability needs none of the shallow trickeries he employs.

The Five Gregorys, a hoop rolling troupe, opened the bill. They have little that is novel or worthy of special notice, and the ordinary tricks they give are not well done. The act on Tuesday night was spoiled by a constant succession of slips. Their aim seems to be to fill the stage with motion by throwing and juggling the hoops, but until working more smoothly they will not be able to make this sort of material effective.

Nellie Nichols, singing comedienne, has a voice of agreeable quality. She sang three numbers, one of them being "Waiting at the Church," which did not have the usual Vesta Victoria impersonation with it.

Maurice Boom averted a panic in his five-cent theatre on Grand street the other day by thrusting his fist into the mouth of a woman who yelled "fire!" Another three-hundred-pound female promptly fainted and Boom, in an attempt to carry her from the auditorium, sprained his back so badly as to lay him up for repairs.

HENDERSON'S.

And still the Fourteen Black Hussars. They appear to have become fixtures here. Sunday night's audience just wouldn't let 'em go after their final bass drum finish and that marked them as favorites. They are opening the bill again.

The Three Matinee Maids, which served as the vehicle for Grace Field last year, is now out without a leader and is under New Acts. Charlotte George is also in that classification.

The Garrity Sisters in their usual dancing and singing form are elaborately costumed and have chosen their songs with judgment. The dancing of the pair was well liked.

The Three Armstrongs bill themselves as "cyclone cycle comedians," but should work faster to deserve the caption. The costumes of the two straight men resemble those of a bicycle club rather than of stage performers. Their riding, however, was consistently smooth and their feats worth while.

The Kita-Banzai Troupe of Japanese carry a gorgeous setting for a mixed act. They have attained remarkable skill in pedal juggling and Risley work and scored an emphatic hit. The special back drop used is said to have cost $3,500 and looks the value.

The Kimball Brothers make up as a newsboy duo. One of the pair has a good voice for vaudeville purposes and some fairly funny although rough comedy business is worked in by the other.

The Red Hussars rival the military organization of similar name and different color in the particular of noise making. They have all the advantage of this sort of competition, however, for the reason that the Black Hussars have to make their own noise, while that of the girl act is manufactured in a powder mill. The drilling was excellent. They have improved since last seen hereabout and their maneuvres go with considerable snap.

Maceo and Fox were not so good. The man of the pair is well enough as a dancer, but permits the woman too great prominence in the act. Neither have voices of value, but the woman is the poorer of the two. She does not dance well, either.

A rather odd comedy musical act offered by The Kinsons has material for a first-rate novelty offering, were it skillfully managed. The comedy man is the possessor of a freak voice with which he is able to imitate musical instruments, including harp, violin, banjo, etc., with unusual accuracy. The straight man contributes cornet solos. As it stands the act is too much on the English style, both players and the heavy comedy they use having apparently been imported.

Buch Brothers do well in their gymnastics, but need coaching in the comedy. Among the others on the bill were Evelyn Sisters, Mlle. Latina and The Trillers.

"Yours Merrily" John R. Rogers is looking after the bookings of an Irish soubrette named Nora Kelly, who has just landed. She is a genuine Irish girl with a brogue so thick that huge hunks might be chipped off it with the proverbial axe, and in addition to an ability to sing well is both young and pretty.

TWENTY-THIRD STREET.

Rather a weak bill to follow the excellently featured offering of last week, but furnishing a fair amount of warm weather entertainment. The Quaker City Quartet, seen for the first time in New York, will be found under New Acts.

May Vokes and company, the latter half of the title meaning Gus Pixley, are showing "The Model Maid," which gives Miss Vokes opportunity to play a slavey role, in which she had considerable success in "My Friend From India" and "Checkers." In her methods she rather recalls the work of Louise Allen Collier in "A Fool and His Money." The entire weight of responsibility for the act rests upon her shoulders, Mr. Pixley being a mere feeder, and none too good a one at that. The sketch went to the accompaniment of laughs and was liked by the Twenty-third street audience.

Frank Bush had some new talk and a considerable quantity that was far from being new. Of the two varieties of jokes, the old ones were by far the more successful. One of his old standbys, which has been helping him earn a living these half dozen years, went with a large scream, while several new ones, really good, fell flat. Mr. Bush may console himself by the thought that when he has told these new stories for a decade or so they also will be accepted as funny. The finish to the act was first rate.

Ed F. Reynard figured in the electrics in front of the theatre along with Grace Cameron and May Vokes. His ventriloquial act with the clever mechanical effects goes through entertainingly and without slips.

Louise Montrose and Her Auto-girls is a fairly well dressed and very lively girl aggregation. The four girls that constitute Miss Montrose's backing are not as graceful as they might be in the male attire of the second number, but the final whirlwind chorus and dance compensates.

The Josselin Trio, "Cleofus, Rosa and Dora" the program hath it, make up a good-looking three in aerial work, but are rather quiet for a closing number. All are dressed entirely in white, with white wigs and work in a black setting. The effect is showy and most of the acrobatic work is well done. Hermany's trained cats and dogs, now handled by a substitute while the original trainer is in Europe preparing another act, were well liked. The dogs work rapidly for the most part and have some good comedy stunts, while the white "statue dog" makes an interesting feature of the act. Harry Young and May Melville, a dancing and singing pair, open the bill. The woman spoils an attractive custume by wearing an arrangement suggestive of visible dressing shields.

Charles E. Taylor, at present managing the Lyceum Stock Company at Washington, will go out next season in charge of a Dinkins show on the Western Burlesque Wheel.

Miss Grace Gardner, of Simon and Gardner, will spend the summer at Nantucket, Mass. Miss Gardner has purchased two saddle horses to help pass the hours away.

KEITH'S.

Richard F. Outcault's first New York vaudeville appearance is the Union Square's feature this week, under New Acts. In the same department will be found James A. Kiernan and company in a comedy sketch seen for the first time in New York.

For the rest the bill strikes a good average. Edward Stevens in a little skit called "A Night Out" overcame the disadvantage of a late position. The sketch has plenty of bright talk and a sprightly young person described on the program simply as "Miss Marshall" helped out a lot. Mr. Stevens has a gift of humor that makes it possible for him to produce effective comedy without resorting to noise or clowning.

If, as the program declares, an English critic declared "For Reform" to be the smartest sketch ever produced in the United Kingdom, the comedy sketch market abroad is in sorry pass. The sketch is funny enough in a semi-burlesque vein and has many real laughs in it, but its wit is a bit leaden for American purposes. Hugh Stanton does not get all that he might out of his part. Miss Modena as the wife is rather better.

Raymond and Caverly call their sidewalk conversation act "Secret Service," but don't tell why. There is some fairly good talk of the usual German sort, but the laughter comes out of the rich dialect of the pair and the familiar trick of mixing language.

Aurie Dagwell has replaced her second number with "Waltz Me Around Again, Willie." The rest remains unchanged. Argyo Kastron, billed as "former soloist with Sousa's orchestra and Calve concert company," was liked. Her violin solos are for the most part beyond the complete appreciation of vaudeville audiences, but the Greek artiste plays with unusual technical brilliancy, making her performance a showy one.

Robert Baker, of Baker and Meno, should get a new costuming arrangement to replace the tights he wears with something rather less diaphanous. Some of his standing jumps were good, but the act has little else either in comedy or tumbling departments to recommend it.

One of the Amoros Sisters has been watching W. C. Fields in his eccentric juggling and has copied a few of his easier tricks rather cleverly. This member of the pair is an energetic person and puts a good deal of action into her work. The other sings a Frenchy song and finishes with stunts on the trapeze. The act gets away from the regulation woman team and was entertaining.

Tony Wilson and Miss Heloise in a triple bar act with tremplin closed the bill. She does a lot of hard work and makes a sort of even balance to the team, the man being very heavy.

The others on the bill were The Millership Sisters, Alexander, a female impersonator with an unusually clear voice, Ed Estus and O'Laughlin and Cohen.

Sylvester, Jones and Pringle, the singing trio, have added another member, Morrell, formerly of Morrell and Evans, making a quartet. After a "try-out" at the New York Roof last Sunday they were engaged for the season there.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

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Mr. A. Lubin, our hustling representative, can now be found at the Elwood Hotel, Atlantic City, N. J., where we will be located for the next two weeks. Readers of this paper can find Mr. Lubin at the above mentioned hotel during his stay at Atlantic City, unless he happens to find you, and if you are a singer of songs it is a safe bet that Lubin won't overlook you, as he is well supplied with professional copies of all the Harris publications, also band and orchestra arrangements for the bands that play at the different piers and all the hotel orchestras. Should you desire an orchestration in any key, Mr. Lubin is prepared to have same arranged for you. As he knows almost everyone in vaudeville, it is safe to say that Lubin will have his hands full for the next two weeks, not forgetting the fact that he has his trusty violin with him, ready to teach songs at any and all hours. Many an old timer will know what this means. Now smile!

Alexander, who possesses one of the greatest voices ever heard in vaudeville, has been meeting with great success at Keith's New York Theatre the past week singing "Dreaming, Love, of You," and at every performance has had to respond to three and four encores, and, owing to the big success it has made, it will be kept in Alexander's repertoire.

Gypsy Bellaire, a clever little dancing soubrette and late of the Weber Stock Co., contemplates entering vaudeville, having received several wonderful offers, and will make a feature of "The Tale of a Stroll," "Won't You be My Girlie" and "Is Everybody Happy?"

SUMMER PARKS

White City at Milwaukee opens to-day. Many free attractions.

The Lagoon at Cincinnati has closed a contract with John L. Sullivan to appear at the park for one week.

Lasky & Rolfe's new musical act "The Black Hussars" has been booked for two weeks at Sohmer Park, Montreal.

Manager Rodriguez of the Midget City at Dreamland has engaged a flea circus which will be seen in Dreamland the first week in July.

Montague's Cockatoo Circus is playing in a building solely devoted to their performance at Young's Pier, Atlantic City. The birds are extremely well trained and it is one of the youngsters' favorite resorts.

The Breinig circuit of parks in Indiana and Illinois will include a new park in Freeport, Ill., now being built by the Breinig Construction Company of Terre Haute. The attractions in the park will include a theatre and a figure eight.

Oscar Ergott, manager of the Opera House at Coney Island, Cincinnati, will conduct a season of comic opera beginning July 1. The company consists of twenty principals, with a picked chorus of sixty. The first opera will be "The Mockingbird."

There is to be a "Dreamland" park in Washington and it is announced to open July 4. The location will be on the line of the electric railroad now completed to Great Falls. A fireworks display under Pain's direction will inaugurate the park and the chief attraction will be a Ferris Wheel of immense construction. It is believed that one of the smaller grounds on the river bank has been taken by the railroad company for the purpose and that no expensive effort at least for this season will be made.

HAPPYLAND, STATEN ISLAND.

If Happyland Park at South Beach, Staten Island, is opened to the public to-day, as this week's announcements promised, a vast amount of fast work will have been done within the last six days. The prospects were not so very bright when a Variety representative visited the resort last Monday.

Happyland is said to occupy eight acres, but the space within the main court appears considerably less than that. The ground plan is roughly of a triangular form with the featured attraction, Kiralfy's "The Carnival of Venice," occupying the position of honor in the southeastern corner.

To the west of this stand is the scenic railway, built by the L. A. Thompson Company for the park people, and following around the triangle the attractions are arranged in about this order: Scenic railway, "Foolish House," "Under and Over the Sea," panorama and numerous smaller concessions.

From west to east on the north side of the inclosure are the ballroom, vaudeville theatre, old German beer garden and restaurant. These present a solid and uniform front. Because of its great width and lack of height this building has, in its uncompleted state, a rather ungraceful appearance which may largely be relieved by ornamenting the front.

The centre space is given over to a small lake from which rises a circle swing and the band stand. Carl Von Wegwin's band of twenty-five pieces will give free concerts here.

The east side, facing the Lower Bay, is taken up by the executive offices, Japanese tea garden, Trip in the Air, Vesuvius and a large roller skating rink. In the centre of this side is the main gate which gives entrance from the boardwalk.

The circle swing is of wood instead of iron and far from completion. On Monday only the main framework was in position, and even the wooden flooring of the main court showed gaps in several places. All of the other concessions were in various stages of incompleteness, but be in readiness by to-day.

An admission fee of ten cents is charged at the gate, which entitles patrons to the free attractions, the band concerts, the ballroom, helter-skelter and the vaudeville theatre, for which Reich, Plunkett & Wesley are doing the booking.

According to a member of the South Beach Amusement Company, the corporation which is financing the enterprise, the completed park will represent an investment of $250,000, although the expenditure of that sum is not apparent. Stock to that amount has been issued and taken up by twenty-five subscribers. Oscar A. Kruger, of the Bachmann Brewing Company, of Staten Island, is president. Albert Hergenhan is the general manager.

Rush.

George C. Hale and Fred W. Gifford, of Kansas City, Mo., brought suit in the United States Circuit Court at Cincinnati, against the "Trip to California" company and J. E. Garette and Joseph Metz for an alleged infringement of a patented improvement in a pleasure railway. The charge is that they are both operating and selling the device. An injunction and accounting are sought. The improvement is the converting of the car into a ship.

LONDON NOTES.

Another bunk theatrical agent, W. Cecil Watson, twenty-three, has been sent up for eighteen months. At the Lyceum Hercat parodies Pinero's play title with a farcical, ventriloquial and magical sketch called "Her House in Disorder." Other new sketches are "Touched Up," "The Players," "The Emperor's Divorce" (Napoleonic), and the "King of Sahara" at the Oxford.

Maskelyne's last great illusion has a $250 prize title "The New Page." A boy in page attire is strapped upright in a narrow box, and found standing on his head when the box is opened. Of course, the page turned over is a "new page."

CORRESPONDENCE

CHICAGO, ILL.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle).—"The Magic Cap," presented for the first time at this theatre, consists of John Mylie, Fanny Ide and seven good-looking and sumptuously costumed girls taken from F. C. Whitney's musical productions. The idea follows a series of extravaganzas with similar "magic" titles to give it a spectacular background. It is neither new nor novel and almost entirely lacking in comedy. Mylie is a good dancer and with better material could be funny. Miss Ide has an acceptable voice. "A Strenuous Proposal" is offered by Claude Gillingwater and company. The sketch starts out admirably with good anticipations, but becomes irrelevant as it progresses. Mr. Gillingwater is capable and competent to remedy the defects. Kate Condon made her first appearance in vaudeville and her sweet contralto voice was heard to advantage. A better selection of songs would give her more opportunities. Ward and Curran repeated their familiar sketch and amused immensely. Lizzie Evans and Harry Mills in "The Old Love" have a sketch that is poorly written. It is not as good as any of their previous vehicles and should be dropped. Allan Shaw offers the most dexterous coin manipulating act seen here, and with his refined, youthful and convincing manner made a decidedly good impression. La Martyne and Nielson are fair vocalists, but selections not altogether pleasing. Cameron and Flanagan have a neat talking and singing act. The eccentric and acrobatic dancing is good. De Van Brothers, assisted by a dog, are fair acrobats, offering nothing new. De Hollins and Valora find comedy in their juggling act by breaking a lot of china. King Kollins is an expert banjoist and the addition of a classical selection would strengthen the act considerably. Coyne Brothers have an old-time song and dance specialty with a paper-tearing finish. Leonore and St. Clair, singing and dancing, won responses for their efforts.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle.).—Manager Jacobs is provided with a good bill this week. Eddy Foy presents his "Cartoons" and the various burlesque impersonations create much laughter. Clayton White and Marie Stuart offer "Paris," a sequel to "Dickey" and much better than the latter, containing an abundance of vivacious humor, enough spice and animation to credit these clever artists with a well-deserved success. Una Clayton and company, consisting of Francis Morey and Marie Gebhardt, present "What's in a Name," which contains all the elements to incite laughter. It is acted in a thoroughly capable manner and scored a hit. Four Emperors of Music in a pleasing instrumental musical act won several encores. The operatic selections rendered by Pierce and Roslyn call for more than ordinary commendation. Both have splendid voices and sing effectively and harmoniously. Several changes in costume are made, all of which are gorgeous and particularly the silver raiment worn by the man is a work of artistic ingenuity. Phyllis Allen used her contralto voice to good advantage and the songs pleased. Welch, Mealey and Montrose offer their comedy acrobatic act and duplicate their previous success. Joe Whitehead and Grierson Sisters have the same act seen recently and succeed through the efforts of Whitehead, a good comedian and excellent eccentric dancer, with a method to merit a good place on any bill as a single entertainer. Quigg and Mack are remindful of the old familiar Irish comedy knockabouts, only that the "knockabout" business is eliminated in their act, which could be made less noisome with better material. Dorothy Rae has a good voice and pleasing manner. Lazar and Lazar offer a fairly good musical act, but a lot of the dialogue has been heard so often at the local theatres that it has no value except for the purpose of taking up time. Kippy, the juggler, is amusing in his specialty.

TROCADERO (I. M. Weingarden, mgr.).—Business continues large, surpassing all expectations. The stock company presents a merry musical concoction entitled "In a Whirl," properly applied to the brisk humor furnished by unctuous Nat Fields and associates, Nat S. Jerome, Leo Kendall, J. W. Sherry and Ed Morris. The musical numbers, especially the baseball song effectively rendered by Bessie Taylor and chorus, received several encores. The olio is rather weak and not up to the usual merit. Dot Halcott gives a fair type of the Bowery vernacular, but her effort at eccentric dancing is deplorable. Freeman and Watson appear as newsboys in an ordinary singing and dancing specialty. The talk is tame and ancient. The dancing on roller skates was liked by the audience. The "Rube" act of the Three Phelps opens with a stereotyped song and dance by two women with a later attempt at "Patsy Bolivar" comedy. The man has a fair conception of a Rube, but should dress the character properly. Lewis and Chapin run entirely too long even for the patient Trocadero audiences. The act is a mixture of singing, dancing and jokes that have served a decade but make a favorable impression. The woman looked stunning in a white costume. Battling Nelson and "The Girl in Blue" are retained as extra features.

WHITE CITY (Paul D. Howse, mgr.).—The big amusement resort has added another diverting novelty to its list of attractions. This time it is a circus, with all the features of a tent show given under circumstances never before attempted. In place of the spread of canvas and flaring gasoline torches of the typical circus the performance is given in the plaza, illuminated by thousands of electric lights, with court of honor, peristyle and tower forming a fascinating background. Other free outdoor attractions are also offered by the Mardo Trio, acrobats; Budd Brothers, comedy acrobats; Zamora, aerial artist; Ronoldo, cake-walking horse; Walker and Van Mehl, revolving ladder performance; Cameroni and his slide for life, and Will J. Dickey, brass band singer. A new Igorrote Village has been opened for the first time and is attracting curious throngs. Jewell's Manikins, Otto's Animals, Fire Show, Trip to Mars and several of the other concessions are liberally patronized. Kryl and his band in the band shell and La Boissiere's fine organization of musicians in the plaza furnish concerts. Manager Meagher has a good bill in the vaudeville theatre. Those enlisted are Mildred Flora, Manning Trio, Peter J. Smith, Doyle and Granger, Robert Nome and Lottie West Symonds. Business continues large.

SANS SOUCI PARK (Leonard Wolf, mgr.).—The musical program presented by Sig. Oresta Vessella's Banda Roma is one of the attractive features and the crowds that congregate around the pavilion find real diversion in their rendition of popular and classical selections. The various attractions are receiving attention. The vaudeville bill consists of the Bedouin Troupe of Arabs, Baader-Lavelle Trio, Charles and Annie Glocker, Nellie Florede and Arthur Kherns.

RIVERVIEW PARK (Wm. M. Johnson, mgr.).—The interior of this resort presents a thoroughly cultivated public park with its natural atmosphere, spacious boardwalks and shady trees. The spectacle, "The Fall of the Golden Gate," draws large crowds. The production is a combination of fireworks and "fighting the flames" show, covering an area of ten acres, with 400 feet of scenery representing San Francisco before the earthquake. The performance opens with a fete night in Chinatown with a ballet. The earthquake comes and destruction reigns. A complete fire brigade takes the conspicuous part of the show. The musical end is furnished by the United States Government Indian Band, an organization composed of thoroughly capable Indian musicians. The Igorrote Village, Hale's Tours, Kansas cyclone, Vassar girls and Wild Animal Show are all interesting.

CHUTES.—Elter in aquatic exhibitions continues to be the leading feature. Several new soloists with Fozzi's band are heard in a series of classical selections. The pony hippodrome and Niemeyer's Theatre are well liked by the great west side multitude that flock to "Shoot the Chutes."

RAVINIA PARK (J. J. Murdock, mgr.).—This resort is situated in the most beautiful and healthful spot on Chicago's north shore. The summer season opened with Walter Damrosch and his New York Symphony Orchestra for six weeks, to be followed by the Theodore Thomas' Orchestra.

COLISEUM.—Weil and his band and the return engagement of Maud Rockwell in vocal selections attracts large audiences. The coming of Ellery's band July 7 is announced by the management. This organization under the directorship of Ferullo created a sensation here last year, and the present engagement will extend far into the summer.

NOTES.—Ziska and King opened their season at the Orpheum, San Francisco, and are booked over the entire Western circuit. Arthur Stewart and Hazel Keeley, of the Keeley Sisters, were united in marriage in this city June 19. Turpin and Nichols, comedy cyclists, are playing parks in the middle West. They are scheduled to open on one of the Western circuits shortly. Sid J. Euson's Theatre closed its first and last season as a stock burlesque house. During the summer the interior and exterior will undergo improvements, reopening in August with the Columbia Amusement Com-

Cobb's Corner

JUNE 30, 1906.

No. 18. A Weekly Word With WILL the Wordwright.

Call and see me about that SKETCH, that ACT, that SONG, that PARODY.

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WORDWRIGHT
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NEW YORK CITY

HOW ABOUT THAT ACT?

pany's attractions. The Richmond Hotel, a well-known rendezvous for theatrical people, has been entirely remodelled and refurnished by Al J. Flynn and compares favorably with any modern hostelry in the city catering to the profession. The team of Palmer and Jolson is no more. It has been dissolved by mutual agreement and Al Jolson is doing his singing and whistling specialty alone. Joe Palmer retires from the stage and will start in the laundry business on the north side, this city. Fern Melrose, the soprano, made her appearance in vaudeville at Chester Park, Cincinnati. Ruth White, of "Burgomaster" and "Tenderfoot" fame, is a debutante in vaudeville. She is assisted by eight girls known as the "Kangaroos" and the act is being tried out this week at Saginaw. Carl D. McCullough and company, including Paul McCarthy and Belle Cooper, recent recruits from the legitimate, are preparing a musical comedy sketch for vaudeville and have secured booking in the Western houses. FRANK WIESBERG.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—Week 25: Paul Spadoni, juggling, big hit; Metropolitan Trio of operatic singers, excellent; Stinson and Merton, good; Gorman and West were enjoyed; The Flood Brothers, comedy acrobats, were very good; Taylor Holmes, imitations, good; The Musical Huehn, comedy instrumentalist, clever.——ELECTRIC PARK.—Week 25: Good attendance. Princess Chinquilla and Ed Newell were enjoyed; Richy W. Craig is a clever comedian and musician; Jack Lyle, comedian, kept the audience in good humor; Leclair and Hart do some good stunts with the aid of invisible wires and cause much merriment; Chas. Sabine, Marty O'Neil and Mlle. Vera in "The Arrival of Kitty McCarty" were good. MARTEL.

ALPENA, MICH.

BIJOU (Steele & Denison, mgrs.).—Hunt Stock Company, 26. Marie Fitzgibbons, coon songs, hit; L. M. Coppins, good; Hunt Quartet—M. A. Hunt, L. M. Coppins, A. C. Knight and Thos. Daucet—well received; Arthur Langway, wooden shoe dancer, fair; Kate Fitzgibbons, soprano, always a hit here. GEO. J. OUILETTE.

ATLANTA, GA.

CASINO (H. L. De Give, mgr.).—Packed to the doors opening night week 25 and a pleased audience saw the following bill presented: Meers Brothers in eccentric wire act were applauded; Le Roy and Woodford, conversationists, made a good impression but were handicapped by having been seen here only recently. Chadwick Trio, only average, though the juvenile member of the team is a good dancer; Waterbury Brothers and Tenny, musical act, unquestionably the hit of the bill; Madame Therese Renz in high-school melange act had the headline honors and brought the show to a close, leaving a fine impression; new moving pictures were also shown. BRIX.

ALTOONA, PA.

PARK THEATRE, Lakemont (L. T. Shannon, mgr.).—Week 25: Bissett and Winters, comedians and dancers, headliners, proved a drawing card; Harry Baker, Altoona's favorite comedian, with his musical act, received liberal applause; Harris, Beauregarde and company in "The Country Judge," good; James R. Adams, "The Clown on Stilts," scored; Waldorf and Mendez, acrobats, well received. The free act outside theatre continues to be popular with the crowds. The management reports the best business of any week since the park opened. C. G. C.

BALTIMORE, MD.

ELECTRIC PARK (Schanberger & Irwin, mgrs.).—Week 25: Vandeville at the big Casino includes: Edwin Clark and his "Six Whining Widows," pleased immensely; Laura Millard, prima donna, has a splendid voice; Allen and Dalton, comedy musicians, delightful; The Three La Maze Brothers, acrobats, good; Tascott, the "coon" shouter, scored; The Edgetoris Troupe of acrobats give performances on deck after the vaudeville. Fisher's band concerts still continue.
G. J. WOLFF.

BURLINGTON, IA.

GARRICK (Vic Hugo, mgr.).—Garrick Stock Company week starting Monday, June 25, presenting two bills, "Nick Carter" and "Charley's Aunt," both well received.——MADISON AVENUE PARK.—Vaudeville, Al. Christal, humorist, and others. D. G. C.

CINCINNATI, OHIO.

ZOOLOGICAL GARDENS (Walter M. Draper, sec'y).—Innes and his band continue another week. On Monday evening the numbers were exclusively a "symphony" program, Tuesday evening was grand opera night, Thursday "Ye Olde-Tyme Concert," while on Friday evening the selections were limited to Wagner music. The greatest enthusiasm centred in the cornet solo work of Herman Belistedt. Virginia Listerman, soprano, has been added as a soloist and made her first appearance. As a special added free attraction Rice's Dog, Pony and Monkey Circus gave two performances daily. The performance pleased immensely.——CONEY ISLAND (Anderson & Brooks, mgrs.).—The program this week consists of Mysterious Jaques, trick trunk and handcuff act, quite clever; Marions and Grace, singers and dancers; Casad and Deverne, musical sketch. Mack and Relgier and Mr. and Mrs. Harry Ellsworth in a sketch, "The Silk Stocking," were also on the bill.——CHESTER PARK (I. M. Martin, mgr.).—In the vaudeville theatre a pleasing bill is offered. The Ozaffs, burlesque jugglers, were applauded; Mme. Emmy and her trained dogs are excellent; Miss Fern Melrose, singer, made a hit with coon songs; L. DeArlen, contortion act, winding up with a sensational double shoulder dislocation feat, well done. Emerson, Emmonds and Emmonds are the best trio of comedians who have appeared here this season. H. HESS.

COLUMBUS, O.

OLENTANGY PARK (Will Prosser, mgr.).—Marguerite Ehrlich, age eight and a half, with her father and mother in "Wanted—An Errand Boy" took the house; Alfred Anderson, "the male Melba," well received; Niobe and Riley in a dancing act, well liked; The Three Hillyers, fair; The Gordens on bicycles, well received; Arminta and Burke, pleasing; Mr. and Mrs. Fred Lucier, fair.——INDIANOLA PARK (Chas. Miles, mgr.).—Woods and Woods, high tight rope act, well received. Powel's Military Band, good.
E. R. SPERRY.

DES MOINES, IA.

INGERSOLL PARK (Fred Buchanan, mgr.).—Week 24: Valerie Bergere and company in "Carmen" were well received. Lew Hawkins and Fredo and Dare are good. Robert De Mont Trio and Flo Adler.——IOWANA PARK (W. R. Gourley, mgr.).—A vaudeville bill will be put on here next week.——UNDER CANVAS.—The Carl Hagenbeck Greater Shows, July 9. The Hagenbeck circus has an excellent line of paper this season. Ringling Bros.' Shows July 27.
H. V. REAVER.

EASTON, PA.

ISLAND PARK (D. E. McGuine, mgr.).—Week 25: Demonio and Belle, singing and dancing, well received; King and Stange, scored; Adams and White, musical specialty, good; Golden and Hughes, blackface, fair; Ed and Bertha Holland, pantomimic specialty, hit of the show. Big business. MAC.

ELKHART, IND.

CRYSTAL (Jack Benham, mgr.).—Week 25: L. Martella, fair; Warren and Howard, moderate; Blanche Freeman, Illustrated song, good; The Great Paul, "The Mystifier," assisted by Miss Paul, does a refined act. Coming: Berrian and Macklin, Caylor and Jefferson, Howard Dotson, Illustrated song.——NOTES.—During week 18: The J. Frank Hatch Carnival Company had with them an amateur "handcuff king" who had used the three sheets of The Great Paul at a local house this week. Mr. Paul, through his attorney at Grand Rapids, is serving an injunction on the carnival company to prohibit the use of his name.
C. A. B.

ERIE, PA.

WALDAMEER (Thos. Maloney, mgr.).—Week 25: Billy Johnson and his Creole Belles in "Going Home" and "From the Jungles to the Parlor" supply the amusement and the acts are going well.——FOUR MILE CREEK (H. T. Foster, mgr.).—Bill commencing 24 is a good one. The Bud Farnum Trio, a musical act, made such a pronounced hit last week that they have been held over; Edythe Doyle, comedienne; Richards, clever foot juggler; Josephine Gassman and her "Picks" in "The Chinese Idyl" pleased and the acrobatic work of the Harmon Trio was liked.
L. T. BERLINER.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edwin F. Galligan, mgr.).—Jennings and Renfrew, blackface comedians, are the headliners week 24. Well received. Melitt and his dogs, good; Blanche Frayne, singing and dancing, fair; Philbrooks and Reynolds, Dutch comedy, good; Frank Bowman and company, magician, good. Moving pictures closed.——COOK'S PARK (Harry Laurance, mgr.).—The three Dierick Brothers in feats of strength were the free attraction 24, good act; Kennedy and Evans, Irish comedians, fair; Gertrude Dudley, soprano, well received; Leonard and Drake, comedians, good; Carrolton and Hodges, comedy sketch, fair; Mlle. Naomi Ethardo, equilibrist, good.
ROBERT L. ODELL.

FORT DODGE, IA.

Forepaugh-Sells' Circus comes 28. About $2,000 is now being spent in beautifying Oleson Park. Ed. Hopper, of the Sells' Floto Shows, is resting a few days at his home in this city. Our 56th Regiment Band opened the new opera house at Webster City, Ia., June 12. N. P. Hyatt will be the local manager. G. W. TREMAIN.

FRESNO, CAL.

NOVELTY (E. Veno, mgr.). — Week 18: O'Rourke-Bennett Trio, hard shoe dancers, good; Yarrick and Lelonda, lightning change artists, good; Burke Brothers, jugglers, good; George Keene, illustrated song, good; Sam Rowley, "the little man with a big voice," good.——EMPIRE (E. Hoen, mgr.).—Moreys, musical artists, were received with little applause. Golden West Comedy Four has been retained for another week. Comedy weak, but singing good at times.——RECREATION PARK (H. F. Blackwell, mgr.).—T. Nelson Downs, "King of Koins," great; The Great Delmas, aerial artist, good; Gilroy, Haines and Montgomery, comedy trio, in refined singing and talking, have one of the best acts ever presented here. The 18th was the opening of this resort, which will continue open through the summer months. BOB.

GRAND RAPIDS, MICH.

RAMONA (L. Delamarter, mgr.).—Week 24: Estelle Wordette and Jules Ansell in "A Honeymoon in the Catskills" head the bill with an excellent act; Paul Kelst, spectacular musical act, made good; The Melnotte-Lenole Trio have a first-class novelty and comedy wire act that pleased; The Four Alvinos, clever on the rings and as hand balancers; The Delaceys, who have been here before, and Charles Innes and Maud Ryan have singing and dancing specialties. Next week: McWaters, Tyson and company, headliners.
C. H. HALLMAN.

ITHACA, N. Y.

RENWICK PARK.—This week's bill has: Lillian Maynard, comedienne, fair; The Lowitts, good; Short and Shorty, excellent; Geo. W. Hussey, ventriloquist, good; Eckel and Warner, good.
J. B. HERSON.

JAMESTOWN, N. Y.

CELORON PARK (J. J. Waters, mgr.).—Vaudeville week 25: Brown and Nevarro, colored character change act, good; Al Lawrence, mimic and monologist, very good; Shungopavi, Indian magician, fair; Quigg, Mackay and Nickerson, good musical act; Hutchinson-Bainbridge company in the sketch, "The Idol Smasher," clever, and Reed and Shaw, good trapeze act. Business keeps up at this resort.——NOTE.—The Famous Nohrens in a high dive are underlined for the outdoor attraction on July 4. L. T. BERLINER.

KANSAS CITY, MO.

FOREST PARK (Lloyd Brown, mgr.).—Rosati's Royal Italian Band was re-engaged for another week beginning 24. The Four Casting Dunbars furnished one of the most finished acts ever seen here. At Hopkins Theatre the following artists pleased: LeBrun Grand Opera Trio; Mr. and Mrs. F. Marion Pierce, who play on various musical instruments; Hallen and Hayes, singers and dancers; Murray K. Hill, monologist, and Fisher and Johnson, comedy bicyclists. Business continues to be big.——ELECTRIC PARK (Sam Benjamin, mgr.).—Week 24 was the final one of a very successful engagement. Harry DuBell, aerial bicyclist, was here for an additional week. In German Village the following vaudeville bill: Bonnie Cruz, the Australian contralto; Dill and Ward, wooden shoe dancers; Marie LeClair, singer, and Bandy and Wilson, buck and wing artists.——FAIRMOUNT PARK (Ben Rosenthal, mgr.).—Palos Val Jean, a French high diver, attracted good business week 24. Prof. Ilner's Band furnished the music. F.

KENOSHA, WIS.

Farces and moving pictures take the place of the regular theatrical season, which closed here last Sunday. The farce for first half of week of June 18, entitled "The Two Ministers," enacted by Fanny Hatfield and company, makes a big hit. Ed La Rose as Mr. O'Hara, ex-minister, keeps the audience hooting all the way through, while Tom Gibbons as Mr. Timid scored. F. J. O'Brien as Mr. Brown has opportunities to use his talent as a comedian. The last half of the week opens with a refined sketch by Marguerite Newton and company, entitled "Love's Strategy."
AL NICHOLS.

LEAVENWORTH, KAN.

PEOPLE'S (Chas. Cunningham, mgr.).—Week 24: Fair bill to good business. Woodson Sisters take well; Mona Marshaw makes a hit and has good voice; Busch Family, trio with trapeze, comedy of the boy a scream; C. E. Haslet, Illustrated song, pleases. MICK.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Mr. and Mrs. D. M. Hall, sketch artists, highly entertaining; Huntress, female impersonator, good; Phil Conner, songs, good; Potts and Potts, musical Japs, above par; Eller and Metzger. Mid-season business.——DOWLING (J. E. Dowling, mgr.).—Bates and Earnest, German comedians, funny; Florence Fields, well received; Gordon Eldrid, comedian, well liked; McCune and Grant, acrobats, big favorites; Harry Jones, songs.
REVILO.

MONTGOMERY, ALA.

CASINO (O. A. Neal, mgr.).—Vaudeville for the week ending with Waterbury and Tenney as headliners, also The Chadwicks. Deserving special mention were Leroy and Woodford. Next week: Max Hoffman's Musical Company.——NOTES.—Leroy and Woodford jump from Atlanta to Albany. Jake Wells and Otis Harland were here looking after their park interests. The intention is to put in boardwalks around the park lake and make a 40-foot promenade. Under the guidance of Harry Greenway and Jack Young the park has gone above expectations. The idea of the new Wells theatre has not died out and locations are being looked after. JNO. W. BAILEY.

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BETWEEN BROADWAY AND FIFTH AVENUE

MONTREAL, CANADA.

RIVERSIDE PARK (Al E. Read, mgr.).—24 saw cool weather and heavy rain, clearing, however, for good opening in afternoon and a splendid bill is presented for the week. The Famous Jackson Family of cyclists show a fine troupe and are appreciated; Sadi Alfarabi, a Russian equilibrist, made good; Two Rappo Sisters, Russian dancers, good; La Nole Brothers in a ladder act, above the average; Bowers, Walters and Crooker, "Three Rubes," in dancing, acrobatic and trapeze work, are funny and went big; Zimmerman's band concerts are popular; The Millman Trio were so popular they were requested by the patrons to give an extra performance 24 afternoon, which they did. A Ferris wheel has been added to the outside attractions.——DOMINION PARK.—Weedon's lions and other attractions, 24, good attendance.——SOHMER PARK (Lavigne & Lajole, mgs.).—25: One of the best bills of the season. Lavigne's band concerts are still in favor. Ralph Johnson, the cyclist, is showing enough thrillers to satisfy. He is a wonder in his line. Morris and Morris, comedy acrobats, good; The Golden Russian Troupe of eight singers and dancers are big favorites; The Three Bartellis, acrobats, are popular.——NOTES.—The Jackson Family sail July 3 for Paris, where they are booked one month. Sohmer Park has installed an orchestraphone imported from Paris. It represents an orchestra of sixty-five pieces. AL M. PRENTISS.

MUSKOGEE, IND. TER.

LYRIC (Fred Scherubel, mgr.).—Week June 18: Thomas, good act; LeBarr, contortion act, good; Harrison Brothers, "The Rube and Old Maid"; Cole and Cole, novelty acrobats and head balancers.
W. H. H. C.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Week 25, good bill and attendance. Rose Coghlan, assisted by Edward Emery, in "The Ace of Trumps" score a notable success. Bert Van Alstyne and Louise Henry made a hit, the former by his piano selections and the latter by her imitations. Marcena-Navaro-Marcena, acrobatics, good. Lillian Shaw with her dialectic songs went well. Cohn's dogs created a lot of laughs. Carl Herbert, fair with magic. He is a fast worker and could improve his act; for one thing he could drop out the rings now used by all amateurs. Phil Rado, good contortionist and acrobatic dancer, and his partner, Jessie Bertman, a clever character change artist, but they are not equipped with the right vehicle to display their talents.——OLYMPIC PARK (Hans Wevers, mgr.).—Week 25: The Aborn Opera Co. produced "Fra Diavolo" to large audiences.——HILLSIDE PARK (Wm. Thaller, mgr.).—Week 25: Olive Swan and her Wild West Show hold forth and still continue to draw well. Prof. Archie Griffen will do quite a stunt on July 4 with his balloon and parachute.——ELECTRIC PARK (C. A. Dunlap, mgr.).—On the boards this week: Orletta and Taylor, operatic singers, were encored repeatedly; The Three Juggling Bannans were liked; Irene Lee and her "Candy Kids" went well; Henry Frey, the tramp monologue artist, is always welcomed in this city; Ida Goldstone (see New Acts).
JOE O'BRYAN.

NEW CASTLE, IND.

ALCAZAR (B. F. Brown, mgr.).—Bill 25: Robert Bingham and Norma Thornton in "After a Husband," well received; both have rich voices. Eddie Lamont, comedy musical act, decided hit; Melroy Trio, two girls and one young man, hit; singing and dancing excellent. Tom Hanlin, illustrated songs, good. ROY W. JONES.

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NEW ORLEANS, LA.

WEST END PARK (Thos. S. Winston, mgr.).—Week 24: A good bill to excellent business. Reckless Reklaw offered a fair bicycle act. A good working partner would break the monotony. The Rosaires scored with a clever wire act. The idea of blindfolding during the lamp trick is superfluous. Anna Franklin rendered a new batch of selections and Gillihan and Perry offered their act unchanged. Week July 1: Maya and Hunter, Pero and Wilson. The Rosaires and Reckless Reklaw. ——NOTES.—W. Langley Jennings, treasurer of West End Park, was married 28 to Kate E. Rutledge. Rosalie Sheldon, a local soprano, is billed to appear at West End Park for one performance 29. Walter S. Baldwin has leased the Crescent Theatre until October 1 for his Baldwin-Melville Stock Company, as his new theatre now building will not be ready until then.——ATHLETIC PARK (Sig Faranta, mgr.).—Maud Daniel Novelty Company, which opened 24, offers a very poor show.

O. M. SAMUEL.

PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—The bill this week lacks class and is one of the weakest that has been offered this year. Mr. and Mrs. Sidney Drew are given the place of honor and presented their well-worn act, "When Two Hearts Are Won." The sketch is entertaining enough to those who have not become tired of it, and the Drews received applause. They are clever enough to offer something new, which they need badly. John and Bertha Gleeson danced cleverly as usual and offered a variety of styles that deserved the recognition their work received. Fred Houlihan filled in the breathing spells with some imitations on the piano. John Geiger and Nellie Walters made their first appearance here in a musical offering called "In the Streets of Italy," and were accorded a warm reception. Geiger is a local product and was remembered with a handsome floral piece on Monday. He is new here in character work and pleased, while he has added several new imitations on the violin, which he plays cleverly. Miss Walters sings only fair but shows a marked aptness in handling a hurdygurdy of the street-piano variety and the novelty was good for several encores. Sabel Johnson, who appeared with Katherine Hayes in a "sister act" with the Fays at the Garrick, did a single turn here and made a strong impression. Miss Johnson's strong point is her charming personality. She lacks vocal quality but is good to look upon and this wins her audience. The class of comedy acrobatic work done by Swan and Bambard is so seldom seen here that this pair pleased with their old act. They work easily, depending upon Bambard's comedy to carry them through and did well. According to the program Ada Lane and Albert Green assisted Jack Wilson in a sketch which was called "An Upheaval in Darktown" without any apparent reason. There are some good spots in the act, but it is sadly overdressed and Green's attempts to be funny are as bad as his amateurish costumes. Palfrey, of Palfrey and Hilton, appeared with a new partner, Hoefler. Their bicycle act is little different from the other and won its share of applause. Charles Howard in a Hebrew monologue scored a hit. He used some old jokes along with new ones and had one or two good parodies. The Eight Allisons repeated their acrobatic feats to generous applause. A poorly constructed sketch called "A Dip Into Vaudeville" was given by Carr and Jordan. The original team of this name was a Keith headliner several years ago. The musical numbers are ill-fitting and the piano and organ playing is bad. The pair did better in their travesty work and need to construct their act on this line. As it is now it can hardly please. Barto and Lafferty, the Gagnoux, Mlle. Edna and Ed Mullen and his dog Dixie were also on the bill.——NOTES.—This is the final week of the stock burlesque company at the Trocadero. The house will be closed to permit work on the improvements for next season. The Bijou and Lycenm will continue to offer stock shows.

KINKS.

PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.).—The bill this week rather marks a new vandeville era. Marion Ballou, Alice Gale, Charles Abbe, Minna l'hillips and George Probert, all old-time favorites, with Oscar Eagle as the new member, form the stock company that Manager Davis has installed in connection with his vaudeville bill and which made its premier production Monday afternoon. The play selected, "The Spy," is a strong bit of tragic drama by Cecil Raleigh. There is a touch of conventional melodrama, but the comedy sparkles and the denouement grips the attention. Miss Ballou plays with a vivacity of manner and clear comprehension of the part. Miss Gale has one or two moments and takes creditable advantage of them. Miss Phillips in what little is given her is admirable and so is Mr. Abbe, while Mr. Probert plays excellently. Mr. Eagle staged the playlet in a capable manner. It is intended to have the stock company present a pretentious one-act play each week during the summer as an incident to the vaudeville, taking the place of the usual headline sketch, and if summer vaudeville patrons want entertainment and instruction in the art of acting sensibly and intelligently the new venture ought to be a winner. In the regular vaudeville bill Emma Carus cotributes several delightfully rendered songs. Harry Davenport's turn consists of two songs, the second one, however, being old and his act seems very thin and unsatisfying for so clever an artist. John Stanley and Grace Leonard did excellent work and the audience recalled them many times. Jessica Cree was dainty and went well in whistling and songs. The Six Glincerettis give a daring and finished acrobatic performance. The Majestic Four give a well-staged musical turn. Bedini and Arthur are good in juggling and comedy. Eugene and Willie Howard in "The Hebrew Messenger Boy and the Thespian" were much liked and the messenger's imitation of Joe Welch was excellent. Agnes Miles and Chas. Rickards present a well-costumed turn, but their conversation is far better than their singing. Rhodes and Carter in a comedy acrobatic act round out an immense bill.

LUNA PARK (Fred Ingersoll, mgr.).—The "Trip to Rockaway" is the newest amusement device and is already immensely popular. Luna Park's Own Band made its first appearance this week. It renders a program unusual to say the least, principally because of its diversity, and a great portion of the crowd follows the band around wherever it moves. The Kilties repeat the hit they made last week and so do the High Diving Norins. The theatre, in which an opera company will present light operas in tabloid form, will be finished by July 2. The company will consist of about forty persons—ten principals and a beauty chorus of thirty. The orchestra will be directed by Emil Wolff, well known here because of his long association with the Bijon Theatre orchestra. The park is crowded every evening.

DREAM CITY PARK (W. C. Cunningham, mgr.).—Dare Devil Diavalo is the principal attraction, with the Vinella acting and boxing horses a close second. A "Ride Across the Seas" in a real ocean steamer is popular with the crowds. The Twenty Kentucky Blackbirds, in plantation songs, dances and comedy, make a hit. The fireworks display each Wednesday is a popular innovation and Manager Cunningham is making elaborate plans for the Fourth in this line. The park is entertaining immense crowds.

WEST VIEW PARK, Allegheny.—Holcomb's Pittsburg Band is increasing in popularity and picnic parties keep the park crowded day and night. It is the great picnic resort of the two cities and is managed in an exceedingly capable manner.

PITTSBURG TROLLEY PARKS (A. S. McSwigan, mgr.).—KENNEYWOOD: The Herald Square Opera Company, presenting "The Mascot," is the special attraction. The company is a clever one and gives an enjoyable entertainment. SOUTHERN PARK: A good vandeville bill is presented. Dida, "the creation of a woman out of nothing," with the accompanying exposure of how the trick is done, is the main attraction. The Musical Adams give a good entertainment. Hubert Deveau pleases with his cartoons and the Pontibone Brothers contribute to the fun with song and story. OAKWOOD PARK: Another good vandeville show is given. The Fraser Brothers are clever dancers, while Cherry and Bates, comedy cyclists; the Pryors in a musical sketch and Cliff Farrell in a budget of wit and humor round out the bill.

NOTES.—Encouraged by results of airship flights as attractions at his parks in Cleveland, Washington and Scranton, Manager Ingersoll has decided to make them a feature of Pittsburg's Luna Park. Lincoln Beachet, the youthful aeronaut, whose successful flights have earned him fame during the past year, is now in Pittsburg superintending the construction of a new dirigible balloon in which he intends to fly from the park over and around Pittsburg and Allegheny. "Kenneywood," one of the street railway company's parks at Pittsburg, will have as its attraction next week "The Great Western Train Holdup," a rather pretentious offering for a Pittsburg traction park.

MADAME PITT.

PUEBLO, COL.

EARL (G. M. Morris, mgr.).—Week 25: Ralph Cummings and company, comedy sketch; Sheridan and Forest, comedy sketch; The Gottlobs, rural sketch; Pete and Allie Elmo, Dutch sketch, and Oscar Walsh.——LAKE MINNEQUA PARK (Joe Class, mgr.).—Week 25: Gagnon-Pollock Stock Company and others. Heavy attendance week 18. ——NOTE.—The Earl broke all summer attendance records last week. This house closes July 1 to be rebuilt. It will reopen about September 3.—— Sells-Floto Circus, 22, handled large crowds.

E. D. SCOTT.

RACINE, WIS.

BIJOU (Wm. C. Tride, local mgr.).—Week 25: Lyster and Cooke, musical wire act, pleased; Two Havilands, comedy wire act, well liked; Miss Burl, vocalist and whistler, has a good voice and fine appearance; Rockaway and Conway in comedy sketch, pleased; Lucille Randal, vocalist, good; Sanderson and Bowman, musical comedy skit, with some good imitations on the piano, were the hit of the bill. Chesley and company remained over for the week.

WM. J. McILRATH.

SAGINAW, MICH.

CASINO (L. W. Richards, mgr.).—Myles McCarthy and Aida Wolcott were the headliners. Their sketch, "The Race Tout's Dream," proved to be the best thing of its kind seen here. Thos. J. Keogh and Miss Ruth Frances are other headline people who made good with their protean act, "How He Won Her." The Four Hills, comedy acrobatics, with a dog, proved a good number. Ferguson and Passmore were excellent singers and dancers. Redford and Winchester, comedy jugglers. Next week: Ruth White and her Kangaroo Girls.

NENNO.

SALT LAKE CITY, UTAH.

CASINO PARK (Wm. Guiney, mgr.).—Week 16: Zinn's Travesty Company in "The Jolly Musketeers" proved as popular as ever. It is a very good travesty company. An experiment is to be tried this week by closing the Lyric, sending the Zinn Company to Ogden, and using Bittner's people at this resort.——BON TON (J. H. Young, mgr.).—Week 18: A good show with fair business. It seems as though the public will go anywhere to see the good things.——ORPHEUM (Mr. MacLean, mgr.).—Week 18: Orpheum Stock Company in "Shenandoah" to good-sized audiences all week. A fair presentation from the company, but one of the rankest set of "rookies" that ever happened.

JAY B. JOHNSON.

SAN FRANCISCO, CAL.

ORPHEUM (Martin Beck, gen. mgr.).—Week June 18: Kaufman Troupe, Nora Bayes, Bert and Bertha Grant, Frank and Bob, Probst, Karno's London Comedy Company, Willy Zimmerman.—— MISSION (E. Fried, mgr.).—This house opened for the first time since the fire on Saturday last with a good show. The bit of the bill was Nat Wentworth's singing. Others were: Carlson Sisters, Nick Brown, Leoni, Jolly Prices, Mea Tunison, Rossley and Rostelle.——NATIONAL (Sid Grauman, mgr.).—Two English Rosebuds, Geo. E. Johnson, Fronie Kruse, Barnes and Lavina, Kate Hope King, Sailors' Quartet, Oro Ott and Burns. ——WIGWAM (Harris & Pincus, mgrs.).—Mary Madden, Milio Brothers, Mlle. Atlantic, Petronella D'Arville, Geo. Fox and Hart Brothers.—— GREATER NOVELTY (Loverich and Lubelski, mgrs.).—Leeds and Lamar, Hayes, Bernard, Bannan and Bernard, Robinson and Robinson, Luts Brothers.——NOTES.—Another tent is being erected at Eighth and Market. Probably this will be devoted to stock instead of vandeville.

B. D. C.

SHAMOKIN, PA.

EDGEWOOD PARK THEATRE (Joseph West, mgr.).—Week 25: Bijou Comedy Company in "Two Jolly Companions," fair; Mlle. DeLome, club juggler, good; DeGraff Sisters, dancing comedienes, fair; Terry and Elmer, comedy sketch, hit; Billy Barlow, comedian, good; Hanley and Flynn, songs and stories, good. Coming, week July 2: Maxwell and Dudley, Ellwood company, Short and Shorty, Geo. W. Hussey and Elsie Harvey.

MILLER.

ST. LOUIS, MO.

Talbot's "Fighting the Flames," that great spectacular production and circus, came back home in bad shape after a road tour of six week. The billposters and the artists tied up the show with attachments for salaries. It was one of the worst managed affairs that ever was on the road. The show is here and going to be sold by the sheriff. Ringling Brothers, Pain's Fireworks and several showmen are here to bid.. Among the performers lately with the company were: The Seven Belfords, The Bennington Brothers, O'Brien Troupe, Loretta Twins, Peterson Ponies, Sherman and Williams, Sterling Trio, Leslie's Porcine Family and a lot of others.

GOLDIE.

SYRACUSE, N. Y.

VALLEY (N. C. Mirich, mgr.).—Opened to big business and a good bill 25. Harry Tsuda, well liked; J. Aldrich Libbey and Katherine Trayer, singing, good; The Brothers Wolff, good; Young and Brooks, musical team, made no impression; Max Witts' "Sophomore Girl and a Freshman" replaced "The Red Raven Cadets,," was the hit of the bill; Adele Purvis Ouri, assisted by Flora Allthorpe, pleased.

SAM FREEMAN.

TOLEDO, O.

THE FARM (Joe Pearlstein, mgr.).—Week 25: Florence Sanders, pleasing soprano singer. Electrical parasol is a clever idea. Annette Duval is fair as a comedienne. Schrock and Rice, good trick riding on bicycles and keep up a rapid fire of original comedy work. The Musical Bennetts, as in a previous engagement here, pleased greatly. Quinlan and Mack are good in a comedy sketch, "The Travelling Dentist." The Yamato Brothers are two Japs who display the usual ability of their race in clever balancing.——THE CRYSTAL (Geo. W. Lawrie, mgr.).—Cole and Coleman, musical, good; Laura Jones, "The Whistling Girl," hit; Teed and Lazali, W. C. Baker and Woodford and Marlboro also.——NOTES. — Ringling Bros. showed here 23 to enormous business. The Variety correspondent was hospitably entertained by Lew Graham, the well-known side-show manager. "Feast and Furies" opens here July 2 for one week. This show, under the management of H. A. Bushea, formerly manager of the Frank Gaskill Shows, is well billed in this city.

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TORONTO, ONT.

HANLAN'S POINT (L. Solman, mgr.).—Week 25: Tonno, clever juggler; Massey and Kramer, vocalists; De Kohn (return) is the big feature; La Adelia, clever dancer; The Arlin Brothers on the flying rings did some startling feats.——SUNNYSIDE SUMMER THEATRE (E. Brooker, mgr.). —Bill, 25: Jas. R. Field, Dutch comedian; Elizabeth Miller, illustrated songs; Emily Edwards, character songs; Jos. M. Taylor, tramp comedian; Harry C. Brace, Irish comedian; Miller and Edwards, singing duo; Brace and Taylor in sketch and their funny bulldogs.

HARTLEY.

TRENTON, N. J.

LAKE SIDE THEATRE, Spring Lake Park.—Harry and Flossie Noles in their playlet entitled "The Two Rubes," good; Orville Pitcher, monologue, a little out of the ordinary, takes well; Dilks, Dilks and Dilks, musical artists, hit; Murphy and Andrews, burlesque opera, good entertainers.——NOTE.—The attendance at the resort, which is becoming quite popular, is steadily increasing.

H. B. H.

TROY, N. Y.

ALTRO PARK (Max Rosen, mgr.).—The La Marrs, aerial acrobats, pleasing; Burton's trick dogs, entertaining; The Bottomley Troupe, good number. Other attractions at the park are all helping to increase the popularity of this pleasant resort.

J. J. M.

WASHINGTON, D. C.

LYCEUM.—The Lyceum Stock Company commenced its farewell week 25. One of the best shows of the season. Two new burlesques. "Why Women Sin," very funny, includes Gladys Sears, Vice and Curley, Ed S. Allen, Cranford and Gardner and Lillian Nuity. Closing burlesque called "The Beef Trust Trial," pretty girls in gorgeous costumes in a variety of musical numbers, a success. The management is satisfied with the summer stock and had decided to run all summer, but owing to extensive improvements necessary will close to-night. Eugene Kernan will continue as manager of the Lyceum.——LUNA PARK (Geo. E. Gill, mgr.).—Luna Park is in its fifth week. The management is giving a free double bill. The Navassars, a band of fifty female musicians, has been drawing big. On the Hippodrome stage the Six Seniors, Arab acrobats, give a fine exhibition

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roaring. Farrel Spencer sang a soldier song with the illustrated slides, and received applause. Tommy Hays with his musical glasses was well received. The Bijougraph closed the show. The attendance is getting much larger as the weather gets warmer. A. C. RACE.

WONDERLAND PARK, BOSTON.

At Wonderland Park, Revere Beach, Mass., the open-air circus will comprise the following acts for week July 2: Duffin-Redcay Troupe, casting act; Fred A. Bennett, high stilts, recently of New York Hippodrome; Riva Brothers, gymnasts; Sandy Chapman, vocalist, and Missud's Salem Cadet Band.——NOTES.—Fred A. Bennett is director of the circus and announcer; Wm. Judkins Hewitt is general announcer for "Fire and Flames" and Chas. E. Pelton is managing "The Fatal Wedding." B.

WORCESTER, MASS.

LINCOLN PARK (Sanford Wallin, mgr.).—Week 25: "Mr. Planet from Mars" is the attraction. It is a musical skit, fairly entertaining. The diving horses are the free attraction. Business is good.——PINEHURST PARK (J. F. Donovan, mgr.).—Learne and Ellsworth, musical experts; Wilson, De Monville and company in "Thanksgiving Eve"; Francis Hoyt in a neat playlet; Jack Davis, the Irish comedian; Leonia Hanson, acrobatic dancer, and Caldwell and Wentworth constitute a well-balanced and creditable bill.——NOTES.—Eva. Bowman, formerly, a vaudeville pianist for J. W. Gorman, is occupying a similar position at Pinehurst. It is rumored that Park Theatre will have burlesque as its policy next season. Waldo Whipple, the blackface comedian, is resting at Pinehurst this week. The Barnum & Bailey shows are due here next Monday.
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WICHITA, KAN.

WONDERLAND PARK THEATRE (John C. Nuttle, mgr.).—The Wolf Stock Company in good repertoire holds the boards and has been having large audiences. This company has been engaged for an extra two weeks, so the engagement closes here July 13, when they go to Pueblo, Col., for a seven weeks engagement.—BIJOU AIR DOME THEATRE (E. G. Olson, mgr.).—Mundane Phillipps opened the show with a monologue and singing act and pleased as usual. Miss Phillipps is a great favorite here. The Albions in a burlesque boxing match were funny and kept the audience

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Oct. 1—Keith's, Philadelphia, Pa.
Oct. 8—Keith's, Providence, R. I.
" 15—Keith's, Boston, Mass.
" 22—Moore's, Portland, Me.
" 29—Keith's, New York City.
Nov. 5—G. O. H., Syracuse, N. Y.
Nov. 12—Temple, Detroit, Mich.
" 19—Moore's, Rochester, N. Y.
" 26—Shea's, Buffalo, N. Y.
Dec. 3—Shea's, Toronto, Can.
" 10—Travel.
Dec. 17—Majestic, Chicago.
" 24—Haymarket, Chicago.
" 31—Columbia, St. Louis.
Jan. 7—Olympic, Chicago.
" 14—G. O. H., Indianapolis.
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"THE ATHLETIC GIRL"

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WEEK JULY 2—SPRING BROOK CASINO PARK, SOUTH BEND, IND.

OUT WEST

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"THE GHETTO SPORT"

Harry Jolson, who presents a Hebrew monologue at the Family this week, is something away from the stereotyped way of portraying a Hebrew character. His way of delivering his monologue did not seem to tire his audience. He finished with a burlesque imitation of an Italian singing Miserere from "Il Trovatore" that brought down the house.—The Butte Miner.

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Chaperoned by WILLIAM MORRIS, and *positively busy continuously all next season.*
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ENGLISH COMEDIENNE.

Europe for summer. Keith Circuit Commencing September 3. IDA CARLE, Representative.

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Will present at Hammerstein's their new burlesque comedy act, which is far superior to their present offering. Have signed new contract this week on the strength of the new act for entire summer. If you want to know how good they are see the way Hammerstein bills them on the program. This is an original idea that was to have been presented on their return from England.

A HUMOROUS, ENTERTAINING NOVELTY,
(A REAL CHINAMAN—NOT A FAKE.)

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WORLD'S ONLY CHINESE BARITONE.

Singing American, German and Chinese Songs.

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Fields AND Fields

With T. W. Dinkins next season. Putting on both shows.
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Booked Solid Summer Season by William Morris' Chicago Office, 167 Dearborn Street.

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Responsible parts. At liberty for coming season. Address care VARIETY.

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The Sexton's Dream

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Tom Hearn

STILL IN NEW YORK

Playing on Hammerstein's Roof

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Leonard Fletcher

IN ENGLAND.

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Next Season, TWENTIETH CENTURY GIRLS

Direction Maury Krouse

Aaron Hoffman writes my talking material
Joseph K. Watson writes my singing material

Jack Irwin

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JUST CLOSED AT BID J. EUSON'S, CHICAGO, TO WHOM I REFER. Play any part and do STRONG SPECIALTY. Singing, talking and dancing. Finished successful season on Kohl and Castle and Orpheum circuits. Address care VARIETY, Chicago Office, 79 S. Clark St.

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Invite offers for next season. Address care VARIETY, Chicago Office, 79 S. Clark Street.
Absolutely the best dressed act of its kind.

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Australian Entertainers in their London Coster act. Week July 2—Olentangy Park, Columbus, Ohio.

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No relation to Anna

BLACK FACE MONOLOGUE, SONGS AND PARODIES, VAUDEVILLE, MINSTREL OR BURLESQUE

Would Accept Stock Burlesque for Summer

107 EAST THIRTY-FIRST STREET

BOSTON JOURNAL, JAN. 26.

Versatile Chap.

The comedians at the Columbia this week are all entitled to the prefix "versatile." Wilbur Held, when he last appeared in Boston, was one of the big cards in Johnny Ray's play, "Down the Pike," and his makeup and imitation of that star as the janitor will live long in the memory of those who saw that production. In the show at the Columbia, this week, he is first seen as a young Irishman with ambition to shine in society; in the olio he does a "coon" turn, and it proved to be one of the best of its kind seen in Boston this season, while in the closing farce his impersonation of a "hobo" nobleman would put a smile on the face of a sphinx.

Not alone is Mr. Held versatile in impersonating different characters, but he is also one of the best singing comedians on the stage. When with the Rays he did the bulk of the singing, and this week he has a varied selection of songs which are highly pleasing. "Starlight" is one of the biggest of this season's song hits and its great popularity is due to the effective manner in which it is rendered by this singer. It is in the nature of an illustrated song, but the chorus girls remain on the stage, which makes it pleasant to hear and an artistic and dainty picture to gaze upon. Comedian Held has a few spicy parodies, too, which he sings in the olio.

DETROIT FREE PRESS, FEB. 19.

Wilbur Held offers a blackface monologue and singing act which went with a whoop, his parodies being new and better than the average.

WASHINGTON STAR, OCT. 31.

The olio, however, brought out several pleasing turns, particularly noticeable being a monologue turn by Wilbur Held.

GEORGE **McKay and Fredericks** ROSE

(Late of Julian Mitchell's "Wonderland" Co.)

Presenting in Vaudeville a Little of Everything That Means Good Singing, Dancing and Comedy Booked Solid

Management of Messrs. MURDOCK, STERNAD and HAYMAN, Majestic Theatre Building, Chicago

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Keno, Walsh and Melrose

COMEDY ACROBATS

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HAVE GONE SOME AND GOING TO GO SOME "MO"

AL. JOLSON

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Management CHRIS. O. BROWN

ERNEST HOGAN

The Only Negro Performer That Ever Made Good on a Roof Garden in New York. 44 Weeks on the New York Roof. An Entire Season on Hammerstein's. THINK IT OVER! Will Star Again Next Season with the Unprecedented Hit, "RUFUS RASTUS." Management Hurtig & Seamon.

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WORLD'S GREATEST BANJOIST (Originally of Polk & Kollins)

BIG HIT EVERYWHERE

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Permanent address care VARIETY Chicago Office, 79 S. Clark St.

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JUGGLING THORNS

Have returned from Mexico after closing a successful run with Orin Bros. Circus. Open time after June 18th. Regards to all friends. Permanent Address, 58 Rose St., Buffalo, N.Y.

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and her **Arabian Whirlwinds**
IN VAUDEVILLE
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RICE & PREVOST
IN
BUMPTY BUMPS

Arthur J. Miss Grace
McWATERS and TYSON
In a Spectacular Musical Comedy
"VAUDEVILLE"

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WORLD-FAMED MARVELLOUS
ARTISTIC and ACROBATIC CYCLISTS
Introducing Cycling on the Telephone Wire. Challenge the world to find their equal. JAS. E. DONEGAN, Managing Director. Permanent address: Forepaugh & Sells Bros.' Show.

ST. ONGE BROTHERS
Variety's Greatest Comedy Cycle Act
Concluding with a series of poses, accompanied by a monologue by FRED ST. ONGE.
Agent, WILLIAM MORRIS.

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SIGNED WITH BOB MANCHESTER FOR NEXT SEASON.

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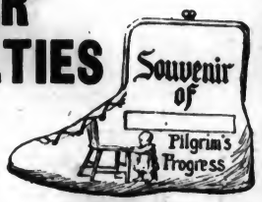

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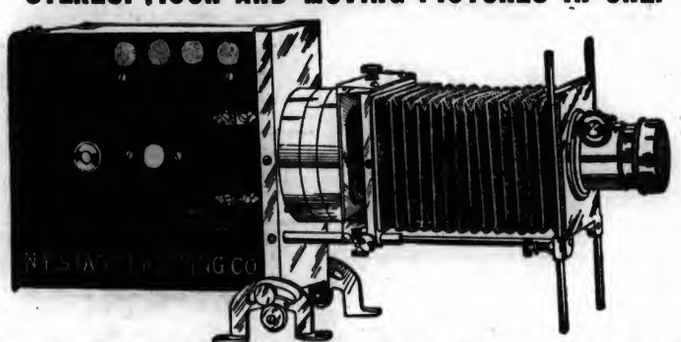

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